

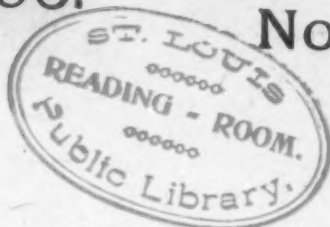
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Vol. 35.

NOVEMBER, 1896.

No. 6.

THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

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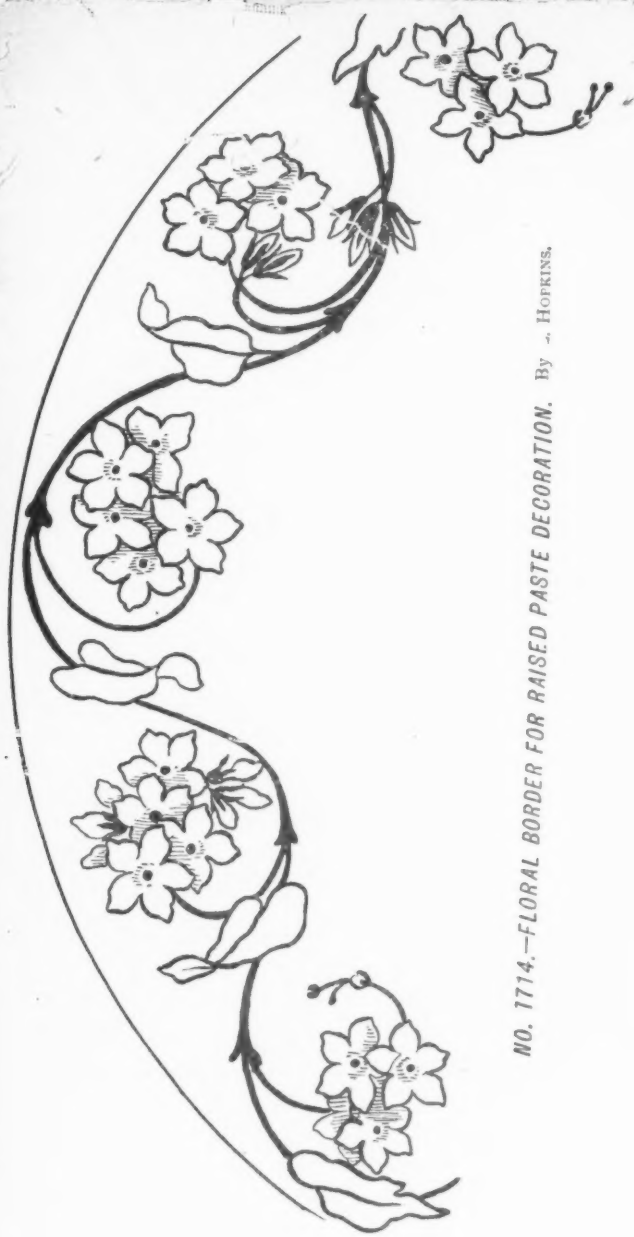
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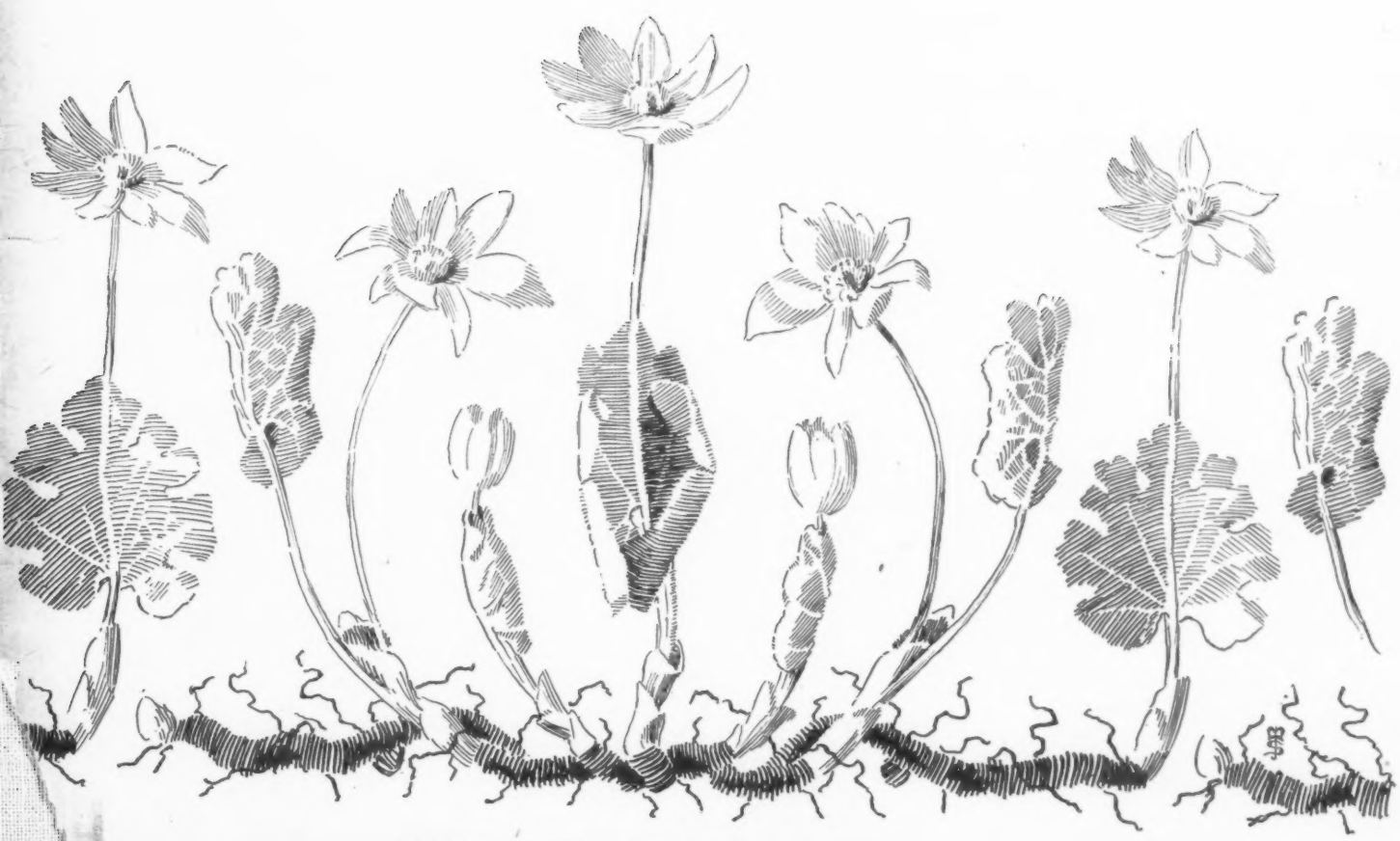
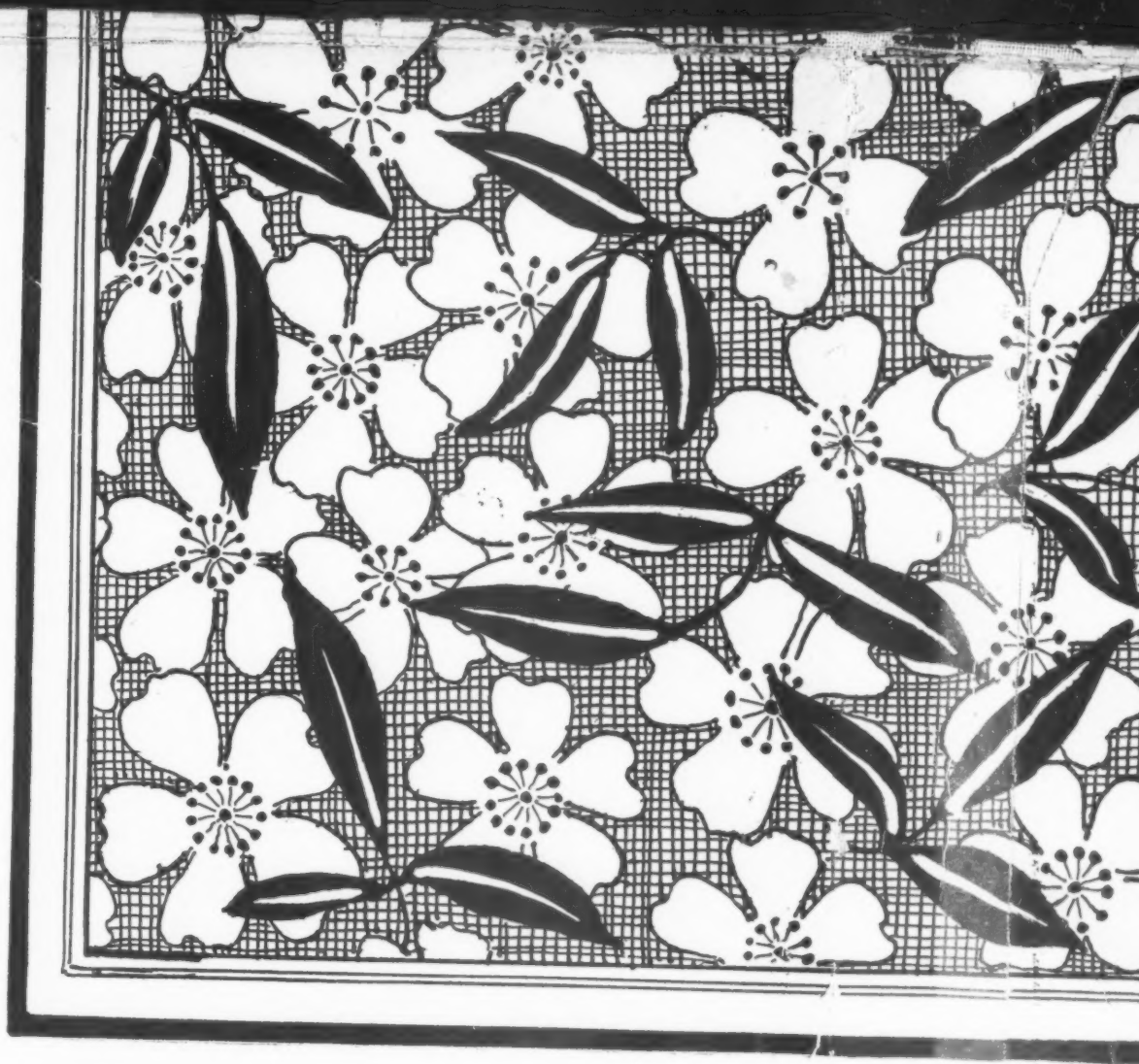
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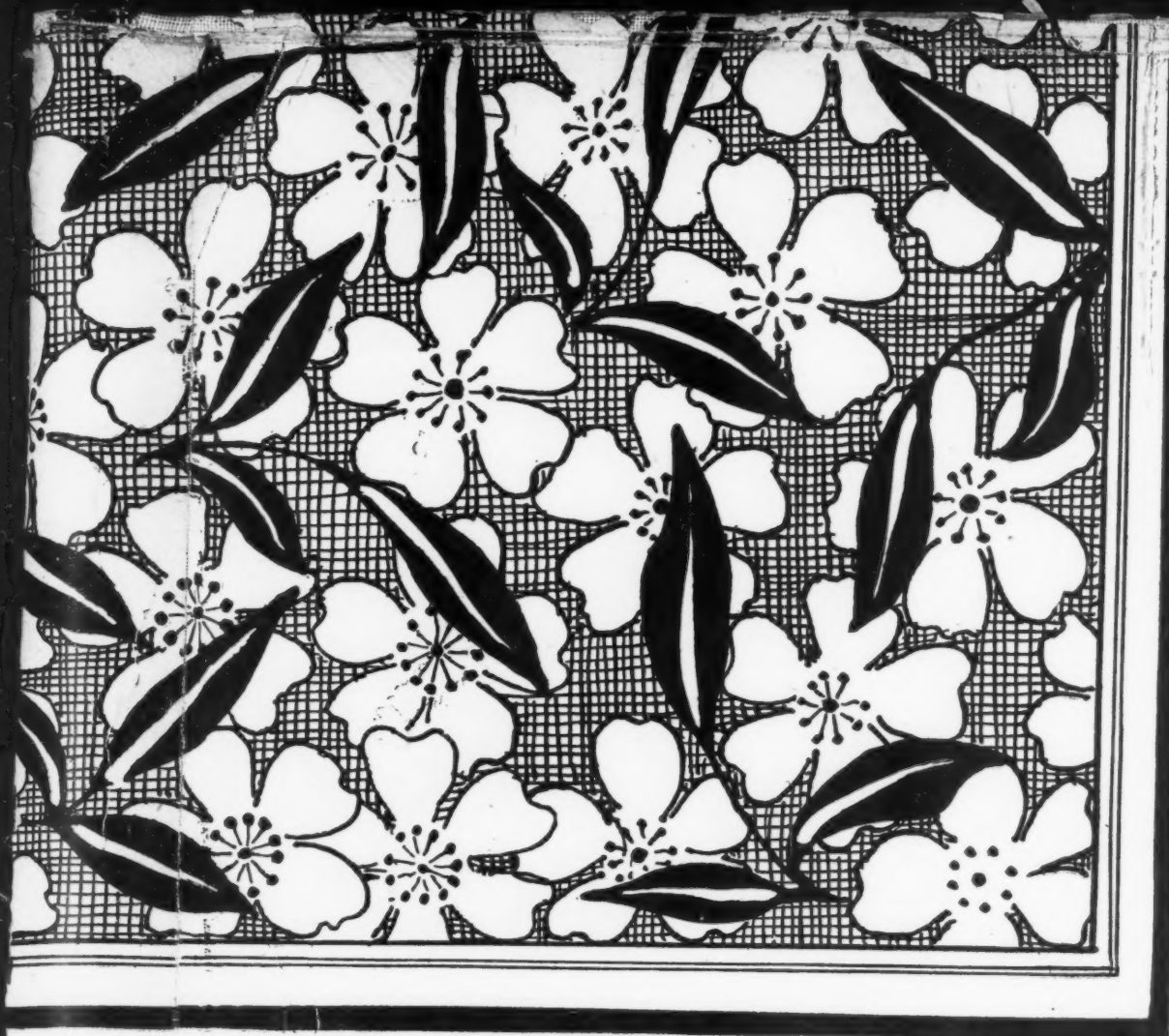


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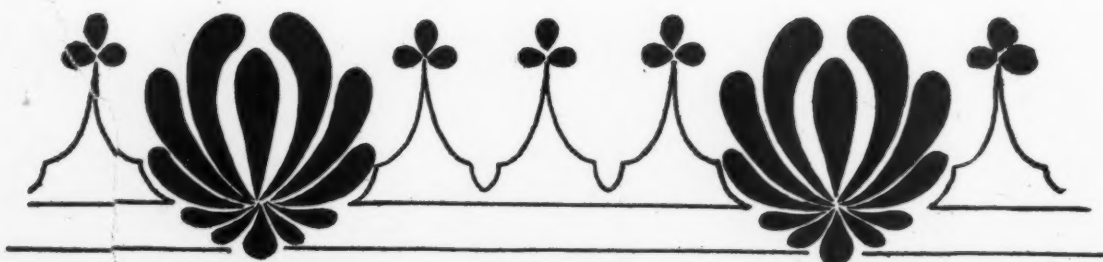


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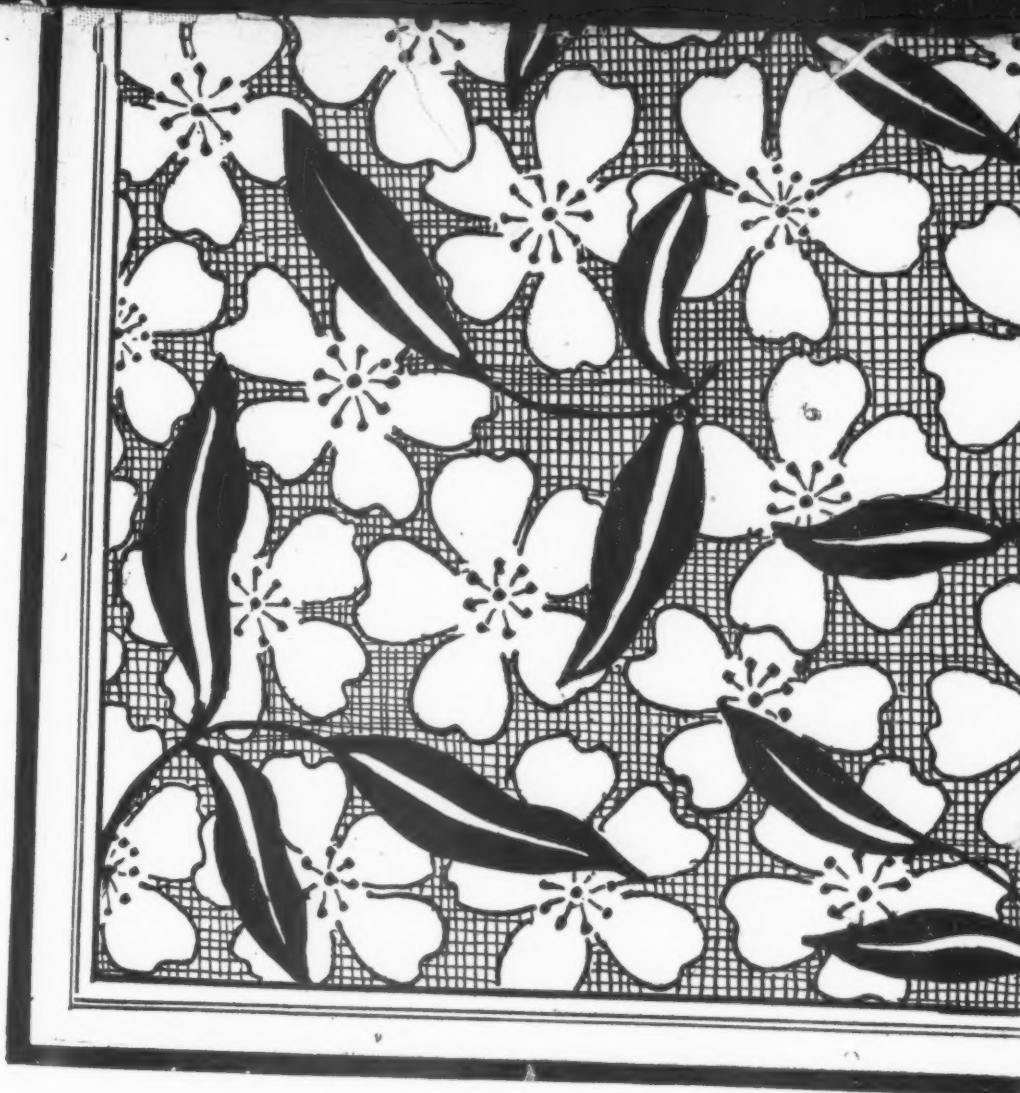


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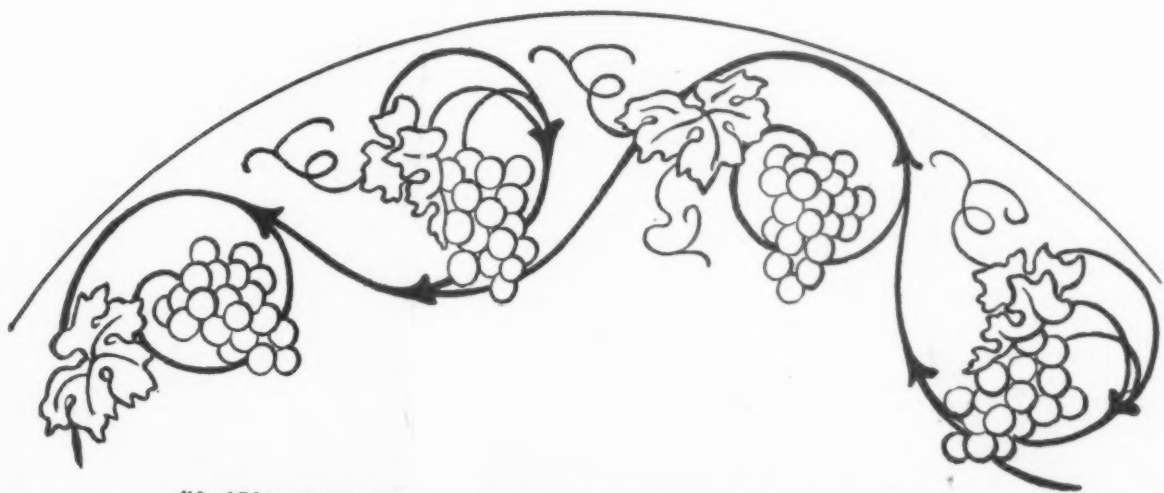
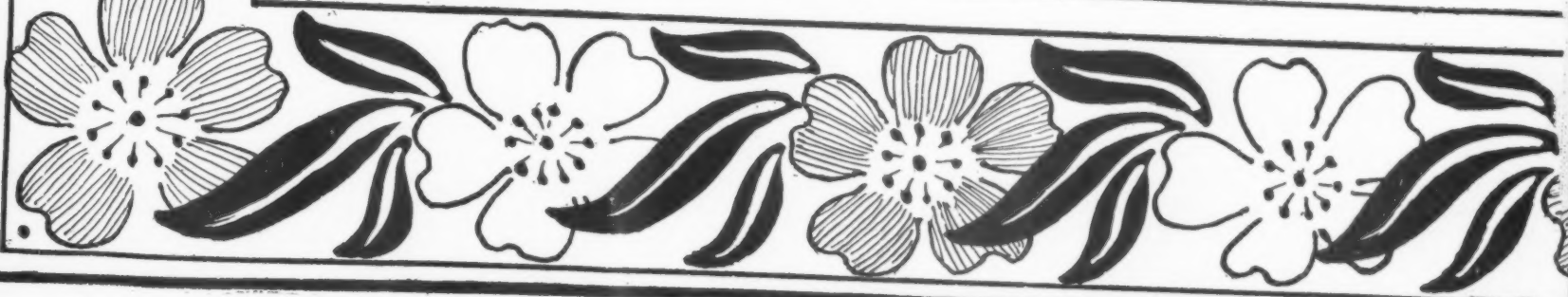


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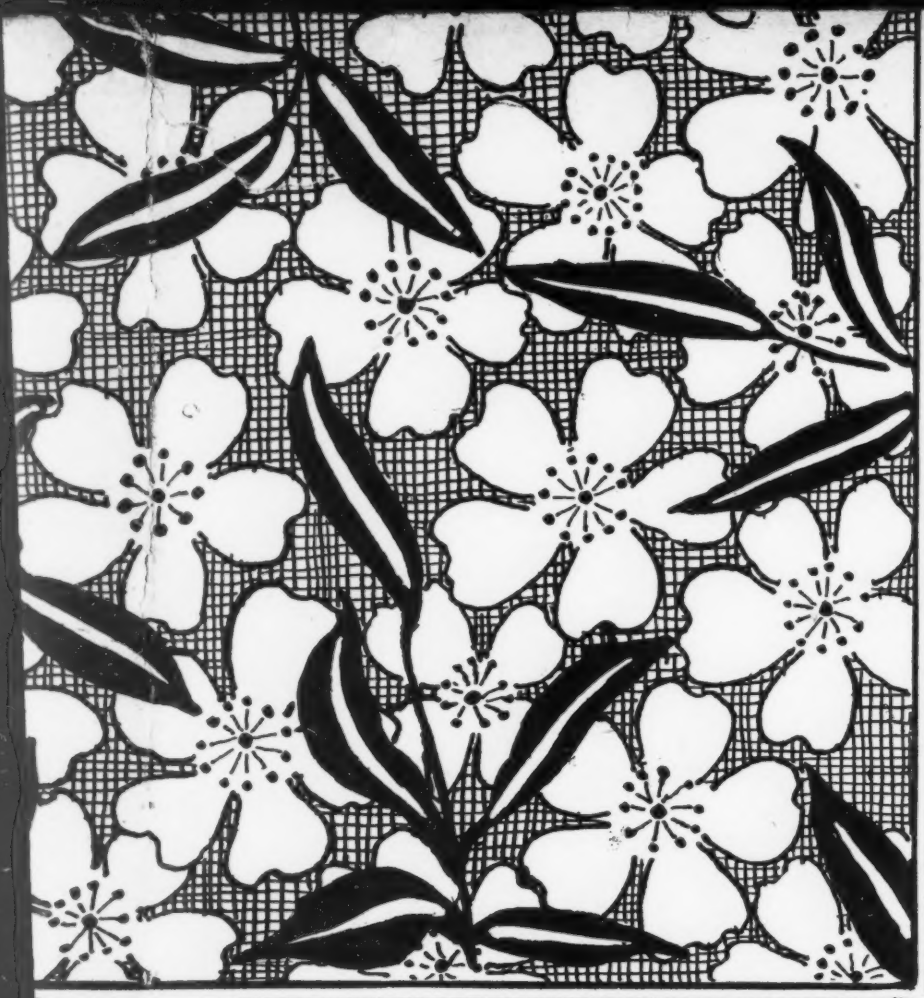




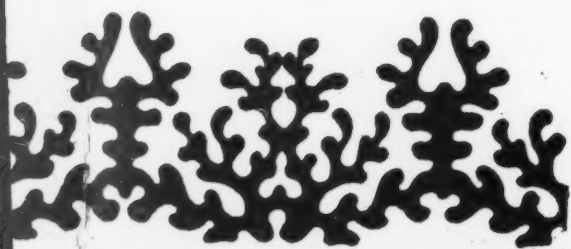
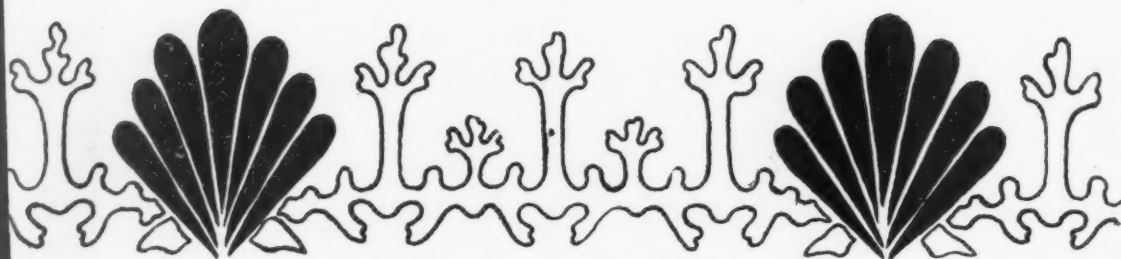
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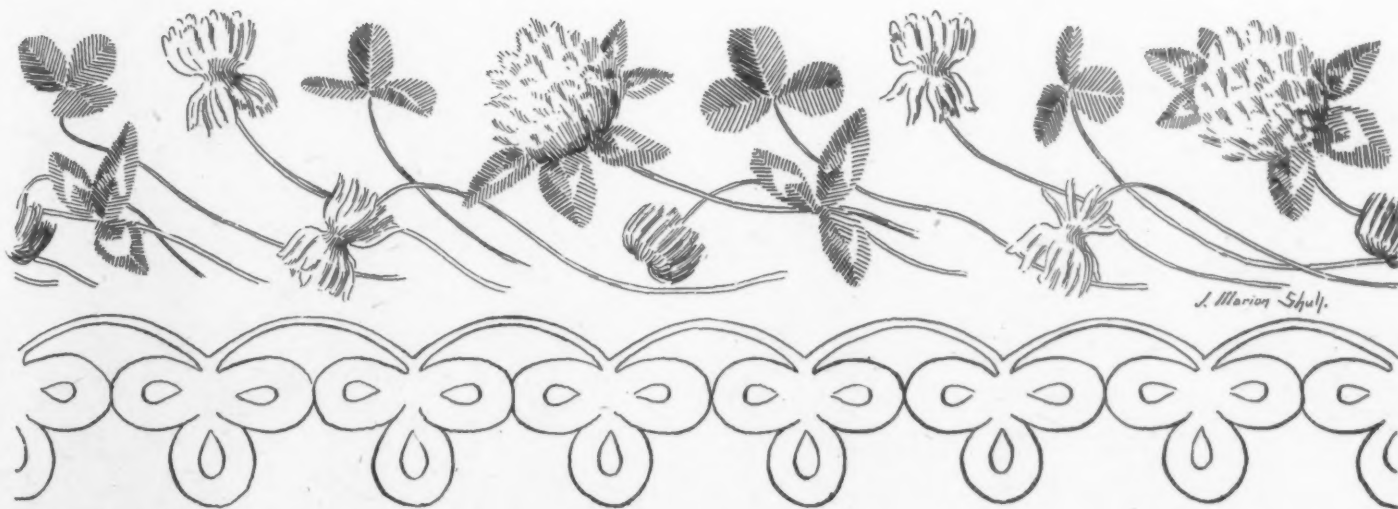


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Plate 1 - No. 6



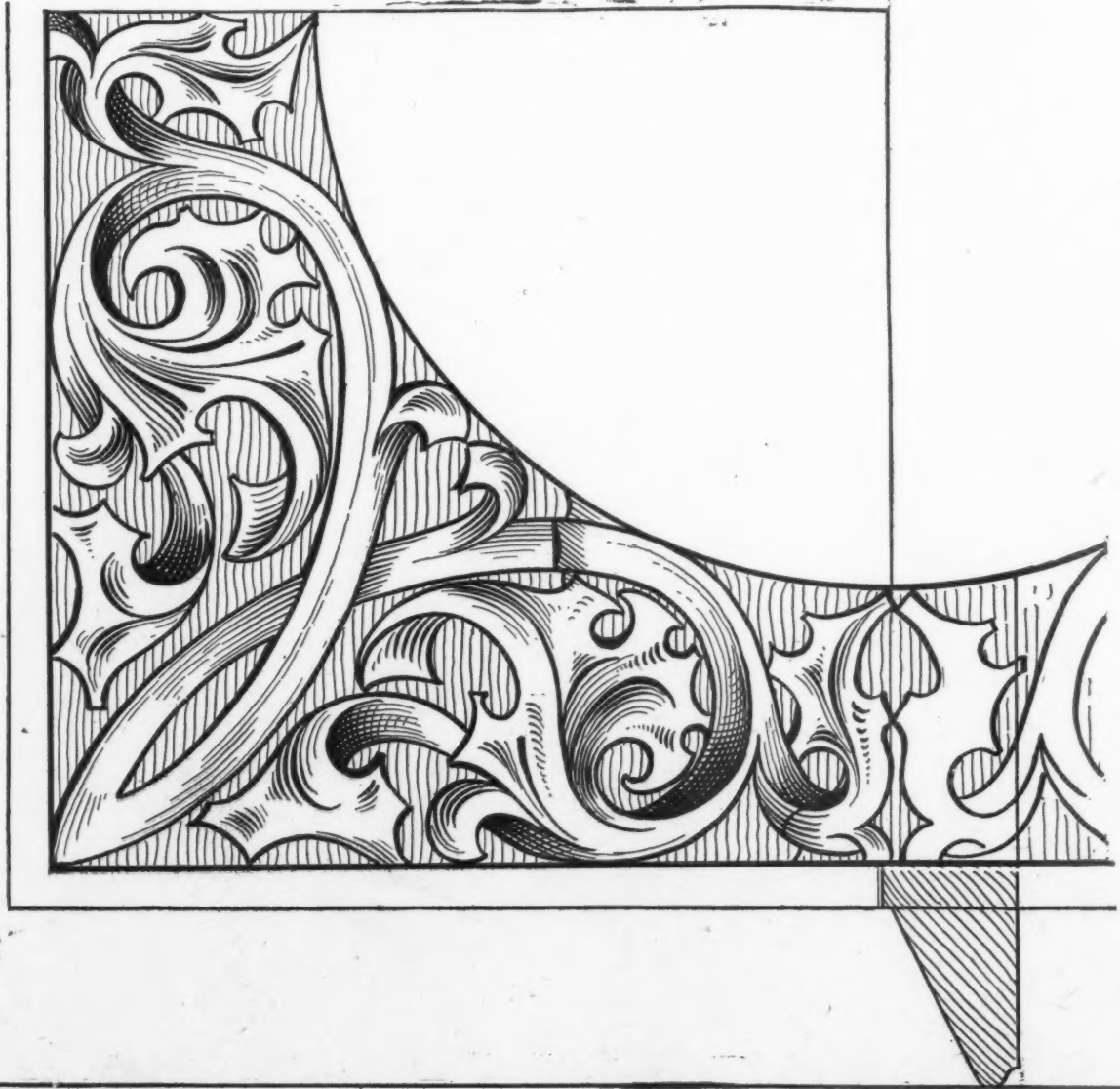
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IN COMBINATION WITH THE OUTER BORDERS THE SAME DESIGNS MAY BE USED FOR NEEDLEWORK.

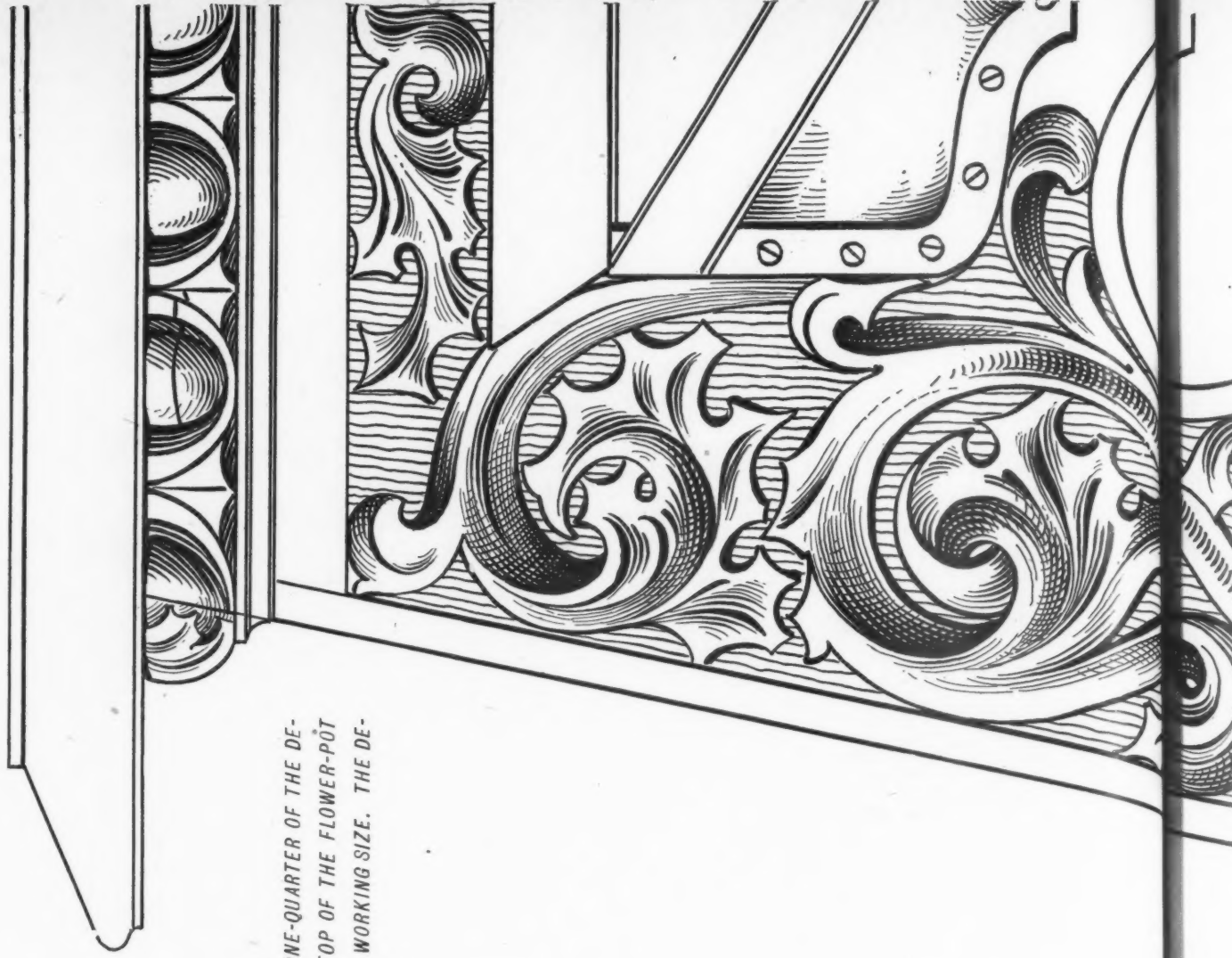
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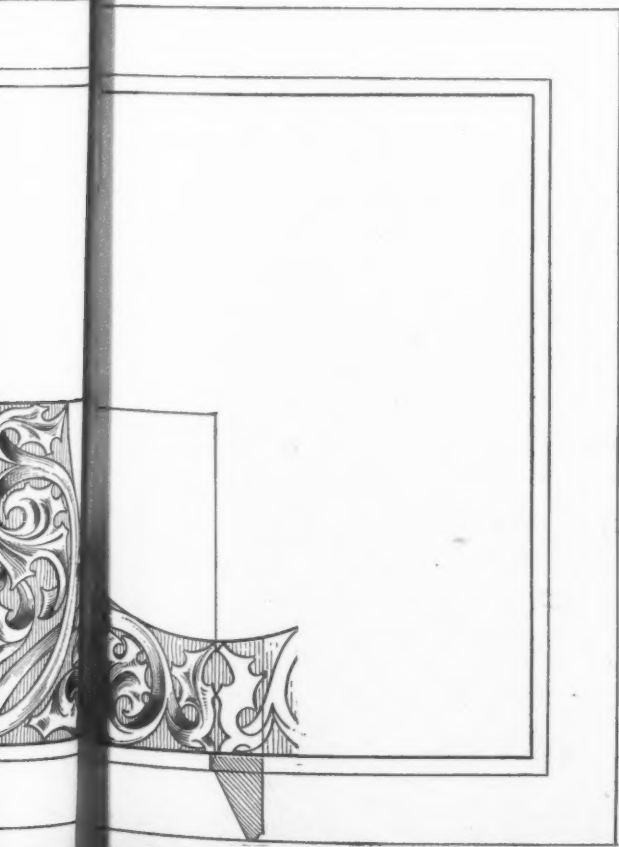
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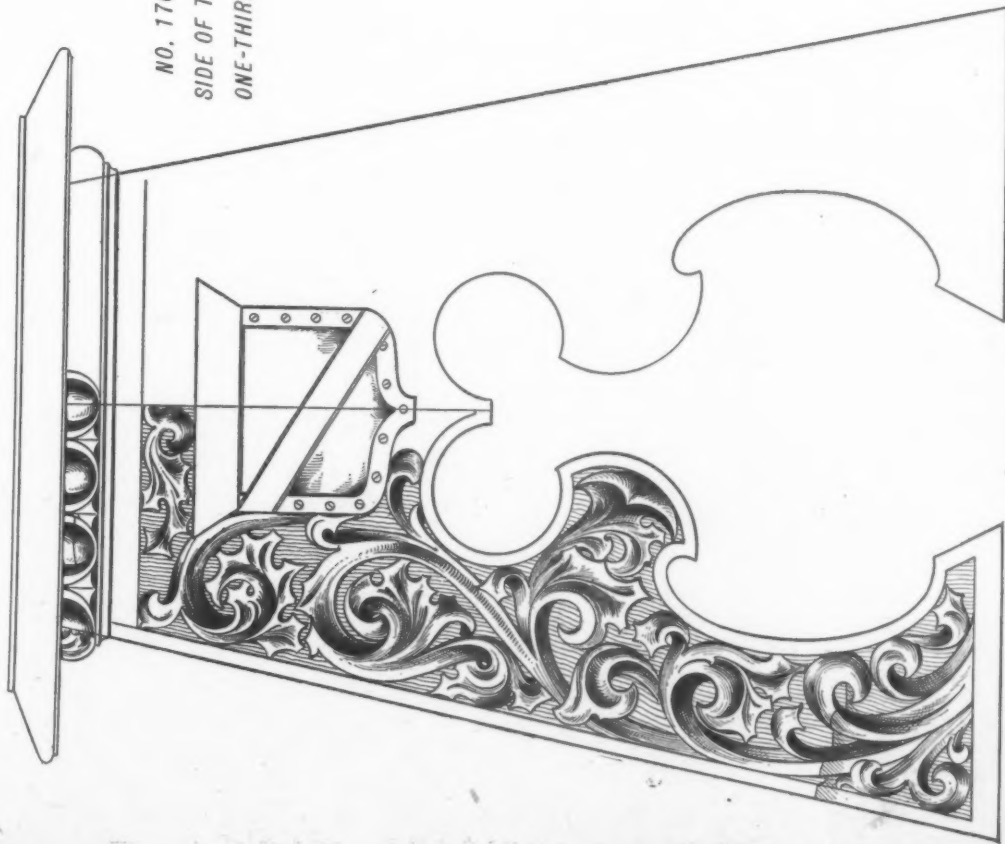
NO. 1705a.—ONE-QUARTER OF THE DESIGN FOR THE TOP OF THE FLOWER-POT STAND: ACTUAL WORKING SIZE. THE DESIGN REPEATS.



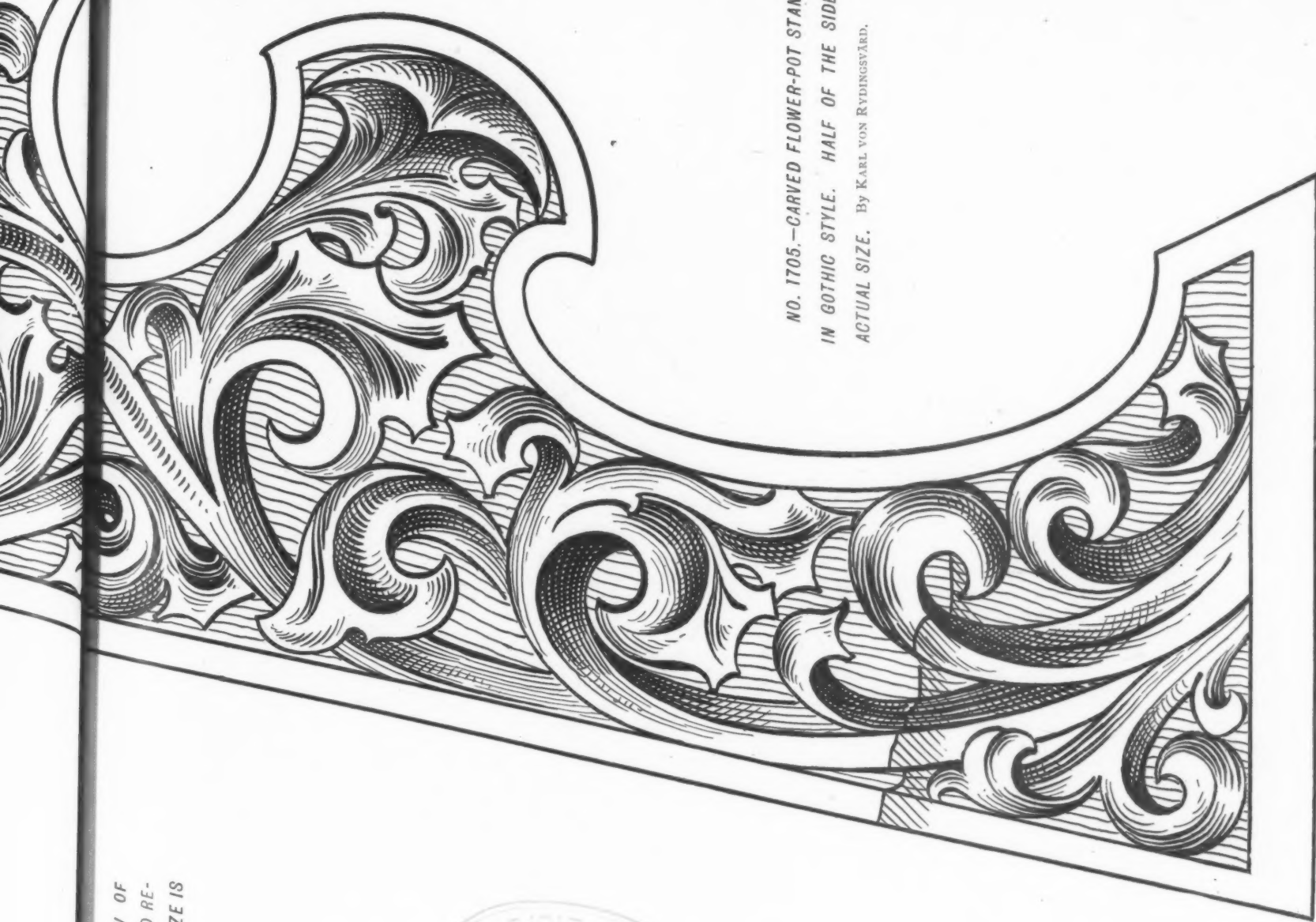
NO. 1705b.—TOP VIEW OF
THE FLOWER-POT STAND RE-
DUCED. THE ACTUAL SIZE IS
13 INCHES SQUARE.

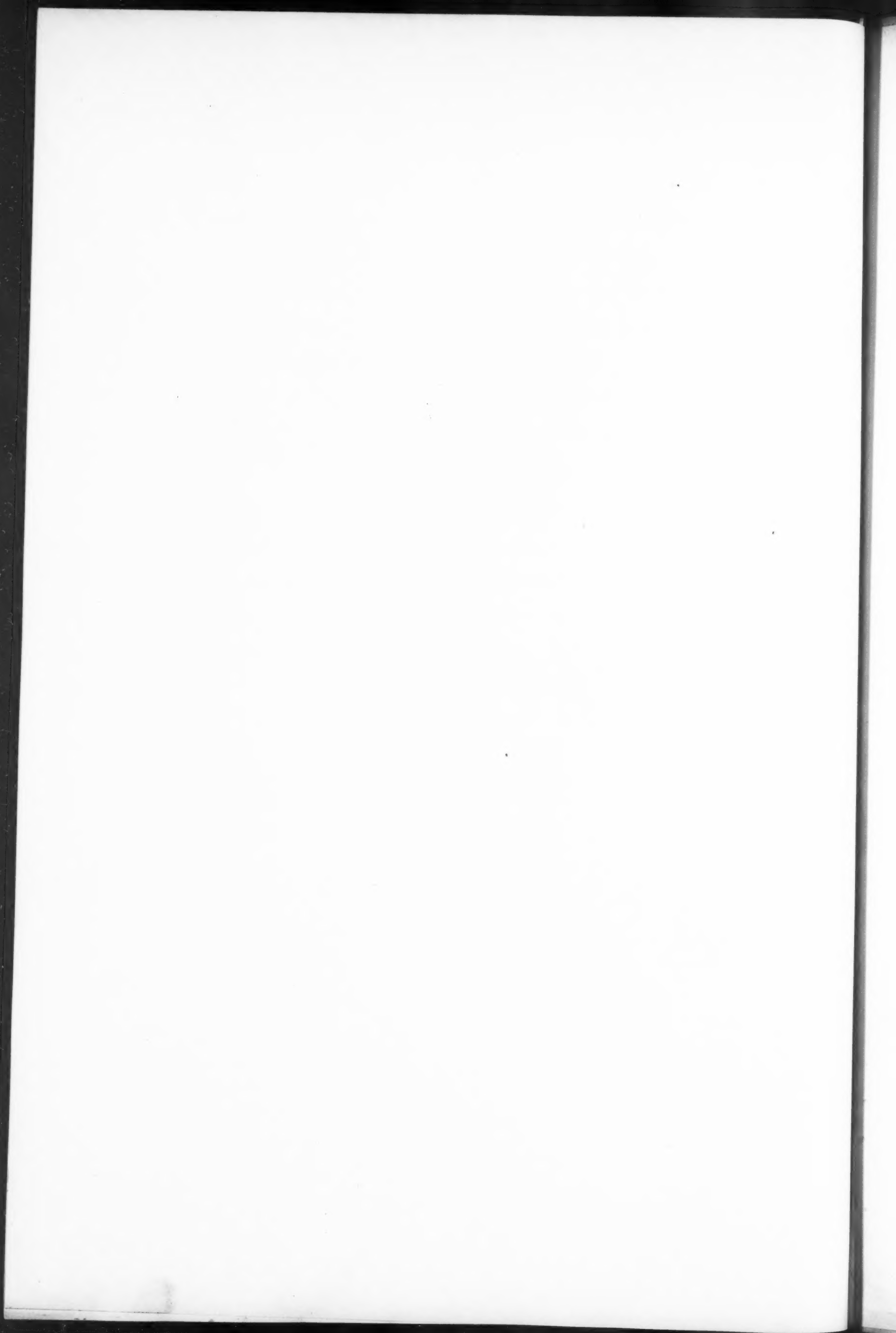


NO. 1705c.—FULL VIEW OF ONE
SIDE OF THE FLOWER-POT STAND.
ONE-THIRD OF THE ACTUAL SIZE.



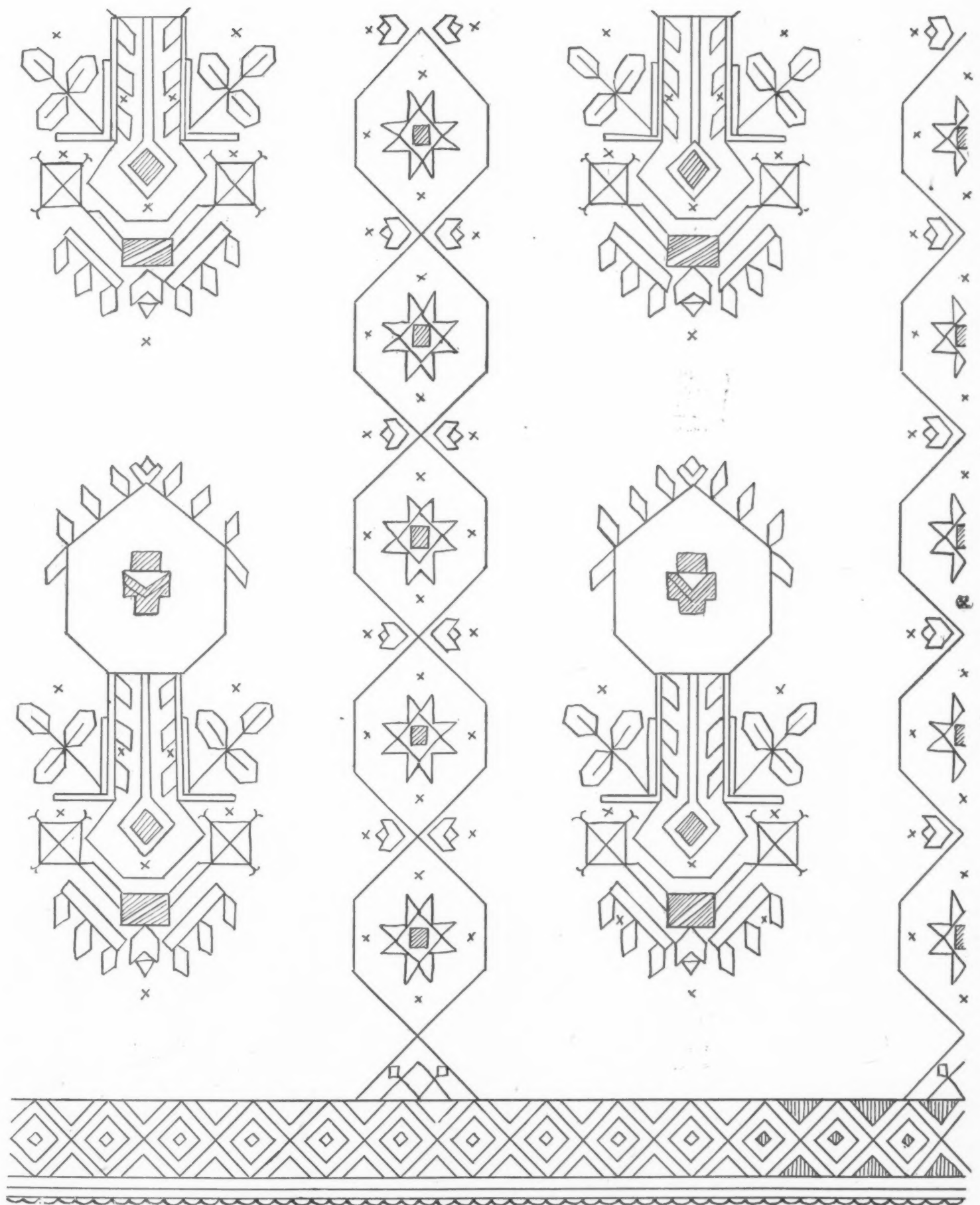
NO. 1705.—CARVED FLOWER-POT STAND
IN GOTHIC STYLE. HALF OF THE SIDE:
ACTUAL SIZE. By KARL VON RYDINGSVÄRD.





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Plate 3 - No. 6



NO. 1706.—EMBROIDERY DESIGN FROM AN ANTIQUE EXAMPLE.

WORKED IN WHITE SILK ON WHITE LINEN, THE SHADED PARTS AND THE CROSSES BEING IN GOLD.

COPIED BY M. L. MACOMBER, FOR THE ART AMATEUR, FROM THE BOSTON MUSEUM OF FINE ARTS COLLECTION OF OLD EMBROIDERIES.



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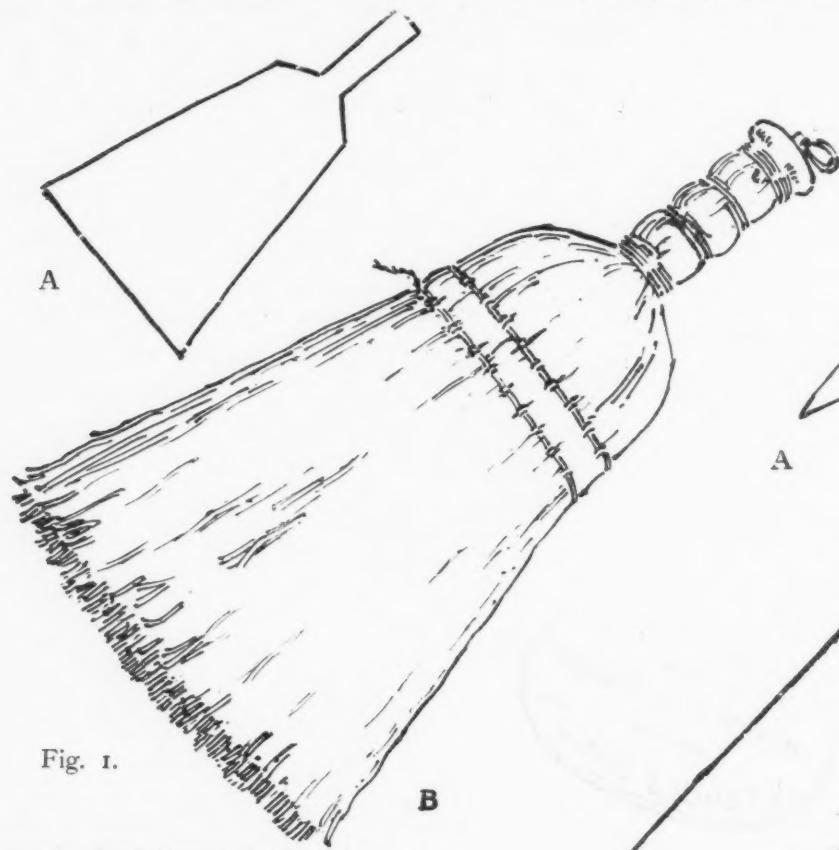


Fig. 1.

The lesson in these figures is that the practice of making A, fig. 1 and A, fig. 2, should lead the pupil to the making of A in fig. 3, and that in turn lead up to B in fig. 3.

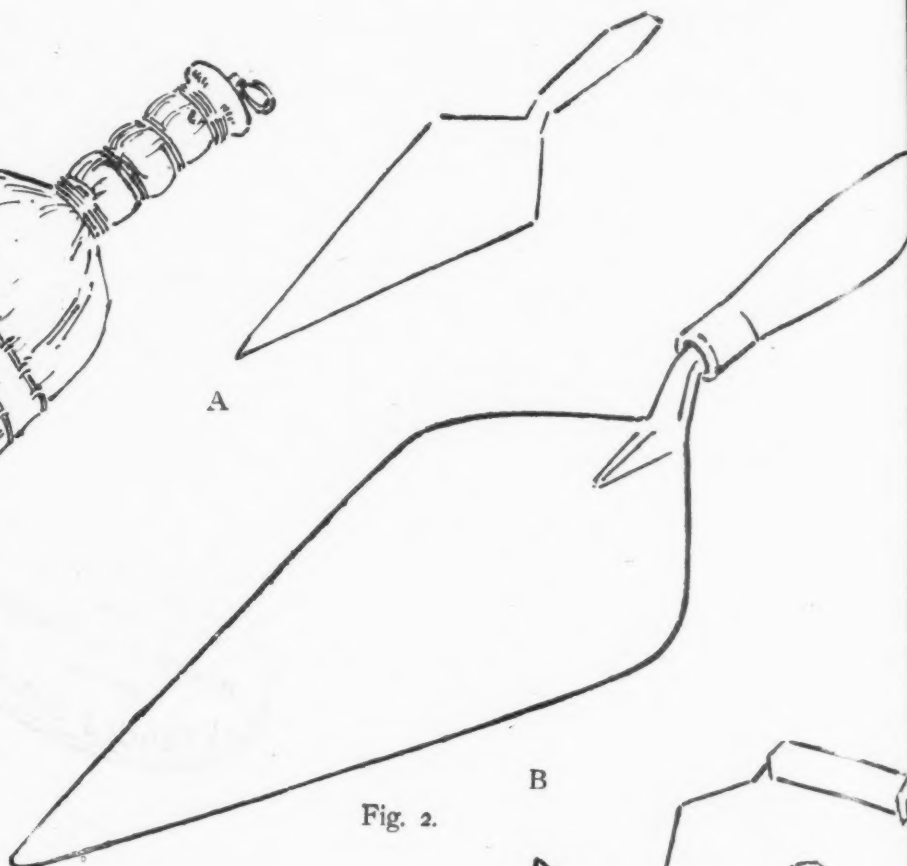


Fig. 2.



Fig. 3. B

The teacher must not expect the pupil to advance at a single bound from the simple blocking-in of the forms A to the complex curves and shading found in B. Indeed requires an experienced artist suggest (1) complete outline, (2) for (3) texture, with a minimum amount of line, as is done in the whisk broom and kettle. The child will naturally employ much more shading—a maximum amount of pencilling—to get the aspect of rotundity. How his eye is trained to see form and texture cannot be fully shown here.

Our plate shows, merely, how the making of the blocked-in outline will lead to the making of the curved outline. When the child sees the base of the kettle as a circle in the silhouette, and has learned to suggest its contrast to a right line, by the three broken lines in A, he will have little trouble in drawing a real curve, as in B, soon as his manual training has given him mastery over his pencil.

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VOL. 35.—No. 6.

NEW YORK AND LONDON, NOVEMBER, 1896.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



O artists often lose pictures which should be returned to them at the close of an exhibition if they are not sold? The question is suggested by my experience in regard to the water-color by Mrs. Rhoda Holmes Nicholls which is reproduced this month as one of the supplements of *The Art Amateur*. I discovered the original in a Third Avenue bric-à-brac shop, and having agreed about the price with the proprietor of the place, I carried off the picture. On examining it more closely, it struck me as odd that all but the first word of the artist's signature had been rubbed out. I accounted for this by the assumption that possibly she had become dissatisfied with her work, and had adopted this method of repudiating it. Yet I could see no reason for her doing so; indeed, the picture seemed to represent very well her water-color manner. But if it was to be reproduced by lithography, it would be desirable to have a few more accents of color; so I took it to Mrs. Nicholls and asked her to be so kind as to make this addition. As soon as her eye fell on the picture, she exclaimed: "I never sold this to any one—it has been stolen!" and on hearing the description of another water-color of hers seen at the same shop, she said that, too, was stolen. The rights in the matter will be settled in the courts. In the mean time, Mrs. Nicholls kindly added the desired touches, restored her signature, and gave *The Art Amateur* permission to reproduce the picture.

ARTISTS are easily persuaded to lend their work for club or church fair exhibitions, although the chances of sales on such occasions are very slight. Under the circumstances one would suppose that the gentlemen constituting the art committees would at least see that the pictures are returned to the owners in good condition. But sometimes they are not returned at all. I know of one case of a loaned picture which, after the exhibition, was, through sheer carelessness, rehung with some of the club's own pictures in an out-of-the-way passage, and it was years afterward, and then by accident, that the artist discovered it. Sometimes a picture which has been misdirected will remain in a loft of the express company until the "annual sale of unclaimed packages" comes around; then it will be "sold to pay storage expenses," and the owner may never know what has become of it.

NOW and then an artist enforces his right to reimbursement for the full value of a missing picture. There was such a case a few years ago in New York, after an art exhibition at the Mendelssohn Glee Club. Among the loans was a picture by an American lately returned from France: it was of a man standing by one of the old-fashioned, high-wheeled bicycles—a rather uninteresting affair. One fine day it occurred to the artist that the canvas had not come back to him, and he made a demand for it. No one at the club knew anything about it, and it appeared that no receipt book acknowledging the return of loans had been kept by the art committee. He said that the picture was worth \$500, and he threatened suit unless the money was paid him. A vain attempt was made to compromise the claim. Finally, the artist received a cheque for the full amount from a member of the club, a Broad Street broker, who at that time was well known as a collector of American pictures and Oriental porcelains. The artist in this instance had a keener eye to business than a certain New York marine painter whose studio is in Fifth Avenue. He was surprised one day by a gentleman who called on him to request that he would add a few touches to a picture which bore his signature. The artist recognized the picture as one that he had merely loaned to a church fair; but the present owner had evidently come honestly by it, and the desired touches were added and the picture was taken away.

THE picture exhibitions have fairly begun. The regular autumn shows in St. Louis and Chicago have been successful from the artistic standpoint; and from the first-

named city, the Director, Mr. Charles M. Kurtz, writes that the sales have been good. In Boston and other places in the Eastern and Middle States, the exhibitions will not open until after the election. There is an exception in the case of what some of the newspapers call "Boston's Salon," which, it is announced, is a display, at one of the big department stores, of French paintings chiefly from the Salons of the Champs Elysées and the Champs de Mars. The pictures thus shown only differ from those seen at the shops of the regular dealers in that they include certain big canvases that the latter would be too wise to import. Presumably, too, after Miss Hollowell has made her selections in Paris, for Chicago, and Mr. Kurtz has done a like service for St. Louis—not to mention the requisition of Philadelphia—and the leading picture importers have all picked from what had been left after the markets of Europe have been supplied, not much choice could be left for "Boston's Salon." But the glamour of a name goes a great way. The mere announcement that certain pictures are "from the Paris Salon" conveys the impression to many persons uninformed in art matters that the collection must necessarily be one of extraordinary merit. The truth is, that there are many paintings every year hung at the Paris Salons which would have no chance of admission to the leading American exhibitions. Still, there are some very good pictures in "Boston's Salon."

DEATH has again hurled his dart into the foremost rank of English artists, and this time, too, into the ranks of English writers. Sad, indeed, is it so soon to have to add to the roster of departed genius the names of William Morris, designer and poet, and George Du Maurier, illustrator and novelist. Nor is this all, for the one short month that has passed since this magazine last appeared; the name of still another illustrator must be included—of one less famous but not less talented than Du Maurier. I speak of Fred Barnard, whose genial personality will be recalled by many an artist whom he met in New York during his visit a few years ago. Poor Barnard's death was most tragic. His bed-clothes caught fire from a spark from his pipe, and it is supposed that he was suffocated by the smoke before the alarm could be given and the locked door of his room broken open.

THE almost simultaneous death of Barnard and Du Maurier suggests comparison of their art as illustrators. Just now I said that the former was no less talented than his more successful contemporary. Perhaps really he was more so; but the only feasible way of judging a man's abilities is by their fruits, and it must be said that Barnard did not realize the expectations of his friends in the development of his great natural gifts. That he had not the industry or the steadiness which characterized the career of Du Maurier, who took up novel writing after passing his fiftieth year, no doubt in a measure was a bar to his success. Some of his illustrations of Dickens—notably his portraiture of Micawber—were admirable; but conditions were unfavorable for his clever ideals supplanting in popular esteem the familiar types of Cruikshank and Hablot K. Brown. Much of his work for the London illustrated papers was excellent in drawing and composition, and full of humor. He was particularly happy in the portrayal of low and middle-class life. 'Arry and 'Arriet and their doings on Bank Holiday found a faithful chronicler in Barnard, but he could not draw a lady or a gentleman.

DU MAURIER, on the other hand, could do nothing so well. It is true that his ladies are all of one type, slim and tall, with high-bred, clear-cut features; but the type is an agreeable one, and, strange to say, it has been accepted as true by the present generation of Englishmen, just as the pretty, plump, and rather bourgeois type of lady by John Leech was accepted nearly a generation ago. Du Maurier was quite at his ease in delineating any character he might encounter in the drawing-room. His professors, musicians, and other "distinguished foreigners" are unapproachable; his portly bishops, well-fed rectors, and meek curates would have delighted Rabelais, and, for harmless satire, derived from the keen observation of human frailties, where shall we seek for the equals of his rich cads—Sir Pompey Bedell, or Sir Gorgias Midas and his precious son? No less faithfully studied are his supercilious flunkies and sedate butlers. All are from life; they are never caricatures; each and every one is a portrait by an artist who knows that by its absolute truthfulness

ness it will carry with it its own satire. And thus each man follows the bent of his own particular talent. To lament that Fred Barnard did not give us ladies and gentlemen like George Du Maurier's, or that Du Maurier did not draw the London "cabby" and his horse, or the London street boy and the London "Bobby," as John Leech did, or the "city man" and the middle-class matron, like those of Charles Keene, would be as unreasonable as to deplore that we have no battle pieces by Raphael or landscapes by Michael Angelo.

BARNARD, as has been intimated, was born a little too late to score a great success by his illustrations of Dickens, having been handicapped by the preconceptions of the novelist's characters by Cruikshank and "Phiz." But surely Du Maurier would have been the ideal illustrator of Thackeray. If one may judge by his imitation of the literary style of the great novelist, he would assuredly have been a sympathetic one. All through his career on the staff of *Punch* he was unconsciously perhaps, illustrating "Vanity Fair;" his "Colonel," too, is the real Colonel Newcome, and his Duchess of Stilton and her satellites of higher or lower degrees, to say nothing of his wondrous flunkies, who are all first cousins of Jeames Yellowplush, are pretty much as Thackeray himself might have drawn them if he had possessed the necessary academical training to illustrate his stories. Du Maurier certainly would not have suffered by any comparison of his drawings with Thackeray's own. Despite the pleasantly personal flavor of the latter's attempts in "Vanity Fair," "Pendennis," "The Newcomes," "Henry Esmond," and "The Virginians," artistically considered they are, of course, deplorable. He probably realized the fact later in life, when he got the assistance of Fred Walker in illustrating "Philip" and "Dennis Duval," his last novel, and Richard Doyle to furnish the pictorial embellishments of the "Burlesques." However this may be, I fancy that if Thackeray had known Du Maurier's work as well as Du Maurier knew Thackeray's, he would not have failed to seek the aid of his clever pencil.

THE Doré Gallery in Chicago has been closed, and the *New York Times* remarks:

"It is somewhat the fashion to-day to hold the works of Gustave Doré in poor estimation. Certainly, some day or other, there will be a resuscitation of Doré. It is nevertheless true that we have learned a great deal since his time."

It is improbable that the virtually unanimous judgment of the critical world concerning Doré will ever be reversed. He was a genius as an illustrator, with the gift of marvellous invention, and even more marvellous facility of expression. But his pictures are but huge cartoons, enlarged and colored illustrations, with their inherent defects cruelly magnified. Doré had no real feeling for color, and the addition of that element into his work emphasizes his unpainterlike qualities.

It is gratifying to note that, through the action of the Society for the Prevention of Fraudulent Auctions, several New York "auctioneers, supposed to be reputable," have been indicted by the grand jury for conducting fraudulent sales. It was about time for something to be done. For years *The Art Amateur* has pointed to the impositions practised on the public not only by such auctioneers as are now under indictment, but by others who, if report speaks correctly, used to co-operate with at least one of the firms which has since joined the Society for the Prevention of Fraudulent Auctions. The prosecution is mainly directed against the "antique rug" frauds; but these are mild compared with the mock auctions in the picture, bric-à-brac, and old furniture trades, which are usually conducted in the same rooms as the rug sales, and by the same auctioneers, but at different hours. The reason that the rug sales are attacked, while there is no interference with even more objectionable departments of the business conducted by the same auctioneers, lies in the fact that, while the reputable rug merchants have found it desirable to organize for protection against the unfair competition of the auction room, the reputable art dealers have as yet evinced no desire for such protection. Why is this? the uninitiated will ask, and the initiated can tell them. No inconsiderable part of the business of such auctioneers comes direct from the reputable art dealers themselves, who thus quietly dispose of otherwise unsalable goods, just as some of the wholesale rug importers used to dispose of their surplus stocks, finding that they brought them good returns. The returns indeed got to be so very good under the stimulating

methods of auctioneers expert in the business, that the latter, co-operating with certain Greek and Armenian agents of some of the New York rug merchants, by and by got up auctions on their own account, importing large quantities of imitation or doctored "antiques," for the express purpose of disposing of them at auction. This is now an extensive trade. After exploiting New York, the practice is to send the unsold part of the stock to auction rooms in Boston, Philadelphia, Cincinnati, Chicago, St. Louis, and other large cities, successively, replenishing it from time to time, and always adding, as occasion requires, a few really good rugs, such as are needed as decoys in "working off" the rubbish, and are really sold if the "upset prices" for them happen to be reached. It is the enormous growth of this trade which led to the formation of the Society for the Prevention of Fraudulent Auctions, and to the recent criminal indictments procured under its auspices.

These indictments charge "the practice of procuring false, fictitious, and fraudulent bids from 'puffers' or 'by-bidders,' who regularly attend these auctions in the interest and in the pay of the auctioneer, for the purpose of making fraudulent and fictitious bids against bona-fide bidders, in order to advance the price of the article offered at the auction." Michael Barron, employed by August Schenck, admitted to the District Attorney that he and many others were hired to make fictitious bids on goods put up to be sold. "As soon as a person entered the auction-rooms who looked as if he came to purchase, these 'cappers,'" he said, "would begin bidding on the article he was bidding on. If one of the 'cappers' bid higher than the genuine bidder cared to go, the article would be struck off to the fictitious bidder, and, later, put up again for sale." In addition to this practice, evidence has also been adduced before the Grand Jury showing that in at least one instance it was the custom of a public auctioneer to keep in stock an article of high grade and quality, which he pretended to put up for sale from day to day, while furnishing to those persons making the highest bids a similar article of inferior quality. It appears also that "the grossest misrepresentations as to the quality and value of an article put up at these so-called auctions are constantly made by the auctioneers with a view to deceiving and defrauding the bidders at the sale, and that, too, in the face of the express provisions of the law making such misrepresentations a crime." It will be seen now whether or not the offenders will be punished.

"THE Centennial Celebration of Lithography" in New York was a worthy project, but it cannot be said that it was adequately accomplished by the two days' exhibition in October at the Lexington Avenue Opera House. No attempt whatever was made to show how this first and best autographic medium of artistic expression was, almost from its invention, taken up in France by such men as Mouilleron, Bonington, Delacroix, Diaz, Français, Chaplin, Raffet, Charlet, Daumier, and Gavarni, nor how it has been revived in our own day by painters like Whistler, Legros, and Fantin-Latour. Mr. William Korn lent a few examples of modern German work, including Menzel's famous "Boy Christ in the Temple;" but there was nothing in the exhibition to show that artistic lithography had ever been practised by such American painters as Winslow Homer or Edward Moran, or that interesting experiments looking toward a revival of the art in this country had been made in the present decade by some of the younger artists, like H. W. Ranger, J. Alden Weir, J. Carroll Beckwith, F. Hopkinson Smith, Ruger Donoho, Bolton Jones, and Reginald Coxe, who formed the little Society of American Painters on Stone, which just now can hardly be said to have an actual being, but which probably at no distant day will take a new lease of life.

THE principal New York color printers were represented, with one or two exceptions. Their display consisted chiefly of commercial work, some of which was by no means of the best; but the general excellence of the poster printing for the magazines was notable. L. Prang & Co., Boston, the only important exhibitors outside of New York, contributed, among other excellent work, part of the exquisitely illustrated catalogue of the Walters collection of Chinese porcelains at Baltimore, including the notorious "Morgan peach-blow vase," reproduced in color facsimile and the actual size of the

original. Apart from this, about the only noticeable work of an artistic kind was from the Brett Lithographing Co., the J. Ottmann Lithographic Co., and Julius Bien & Co., the two last-named firms showing facsimiles of oil and water-color paintings reproduced for The Art Amateur. Mr. Blossfield and Mr. Rahmer made individual exhibits of certain color facsimile work executed by them for this magazine, which, while technically of a high degree of merit, was especially interesting as marking probably the first instance on record of artists, employed by lithographic firms in an anonymous capacity, claiming their own and demanding, as it were, public recognition for it.

THE fatuousness of any but millionaires in this country trying to compete with English buyers for the possession of such really notable paintings by Gainsborough, Reynolds, and Romney as may occasionally come into the market was pointed out in these columns two or three years ago, when the craze for the "early English school" set in here. Judged by any available standard for comparisons, it may be said that the prices even then were inordinately high. They have kept steadily advancing, and now, with the return of business prosperity in England, and the readiness of some half a dozen millionaires from Australia and South Africa to pay whatever may be asked for a fine Gainsborough, Reynolds, or Romney—often solely for the glory of outbidding some titled person who they are told craves the picture—the chances of American buyers getting hold of such treasures are slim indeed. Think how very few of these canvases are in existence and how very many Englishmen there are with well-filled purses who desire to own them, and it will be easy to see that the time has come for the picture dealers to direct the taste of picture buyers toward something more easily attainable. This is what the dealers in England are obliged to do now. Finding it impossible to supply the demands of their clients for paintings by their own countrymen of the last century, they are trying to fill the gaps by "booming" the "Barbizon school," which has been much slower in winning admiration in England than in the United States. In anticipation of the improved market there for such pictures, a New York dealer recently shipped to a London dealer some Barbizon pictures which he had about given up hope of selling.

THE really important pictures by Reynolds, Gainsborough, and Romney owned in this country might almost be told off on the fingers of one hand—and this after Heaven knows how many hundred sales of canvases attributed to those distinguished men. Chief among the Sir Joshuas would be, of course, the Mrs. Payne-Galway ("Pig-a-back") owned by Mr. J. Pierpont Morgan, and the "Lady Smythe and her Children," which was bought jointly by Mr. Sedelmeyer and Mr. Colnaghi at the Duchess of Montrose's sale for five thousand guineas, and sold to Mr. C. P. Huntington for \$40,000, it is said. It was a very fine picture, but the face of the lady evidently had been partly repainted; except for this, the price might have been nearer the £14,000 Lord Carlingford paid for Sir Joshua's "Ladies Waldegrave," or the £11,550 Mr. Charles Wertheimer gave at auction for "Lady Betty Delmé." But Mr. Sedelmeyer and Mr. Colnaghi believed that the original work of Reynolds lay untouched beneath the "restorer's" clumsy additions, and if they were right—as I am credibly informed proved to be the case when the old varnish was removed—Mr. Huntington's picture may not be too costly a purchase as the market goes, albeit in 1878 it was sold for only £1312.10.

IN addition to the "Lady Smythe and her Children," and three charming pictures by other English painters, imported by Mr. Blakeslee, constituting the frontispiece of The Art Amateur this month, many interesting portraits by masters of the "early English school" are given elsewhere in the magazine. Some of these, especially the examples of Reynolds, are among the most famous of their kind in England. Of the two Romneys from the late Sir Julian Goldsmid sale, the Harriet Shore is the more important, although, as is known to the reader, I do not share the enthusiasm that has been wasted over this by no means remarkable portrait of a pretty girl. It is one of hundreds of such which Redgrave commends for "a pleasing breadth almost amounting to grandeur," but which Romney seemed to have had the power to carry up to a certain point and

could not complete. "His imagination was more active than his perseverance, and he was easily excited to begin, and as easily tempted to lay aside his work." Moreover, he often halted from a sense of imperfect knowledge; for, as Redgrave says, "Romney was no anatomist, and had never had a proper education in art."

MONTAGUE MARKS.

ANNOUNCEMENT BY THE PUBLISHER.

THE first number of The Art Amateur was published in June, 1879, making the half yearly volume end with November, instead of with the December issue, as with most other magazines, and according to the calendar. New subscribers, unaware of the exception, naturally expect to begin with the January number. For their convenience, therefore, as well as for our own, the new volume of The Art Amateur will be dated January, 1897, instead of December, 1896.

PRESS of other matter will compel us to defer for a month or two the continuation of "A Layman's Guide to the Louvre," by the late Theodore Child.

THE AUTUMN EXHIBITION AT THE CHICAGO ART INSTITUTE.

AN unusual number of large canvases is shown at the ninth annual exhibition of American oil paintings and sculpture, which opened at the Chicago Art Institute on October 20th. It happens so, because about eighty out of the three hundred and eighty pictures were selected in Paris by Miss Sarah Hallowell, they having been painted for one or the other of the Salons, where, as every one knows, it takes a big picture to be seen at all.

Humphrey Moore sends in "Woe! woe to Grenada!" a bony old fanatic harrowing up the feelings of a Moorish ruler amid surroundings of Oriental splendor. Albert Sterner illustrates one of Poe's tales with "Roderick Usher and the Lady Madeleine;" the man haggardly staring at an empty canvas, his sister peering over his shoulder with pale, beautiful, distracted face; she wears a peculiar green gown. Some of the chairs are red; upon the floor is a litter of time-honored artistic properties—skull, violin, books—but the coloring is generally brown, thin, of the German old romantic school. Mr. Sterner has more color, more delicacy, more individuality in black and white. Landeau, an American of Hungarian birth and French training, has a Scandinavian-looking picture of "The Remorse of Judas." H. O. Tanner has also chosen a scriptural subject, and executed it with real dignity in "Daniel in the Lion's Den." The "Wedding Feast," by Henry Mosler, has already been seen in New York. Gustave Mosler, his talented son, paints cows as well as the father paints Brittany peasants. Albert Herter's "In the Evening" is a capital study of firelight, casting its smooth, warm glow over the faces of a seated young couple, and making tall, distinct shadows on the walls. His "Japanese Gown" is a dimly seen young woman in black draperies, with touches of scarlet, on a dark background—a Whistler-cum-Glasgow inspiration. There are other large figure pieces in which the Whistler influence is perceptible—J. Lambert's "The Mirror," for example, a girl in black seated with her back to the spectator in a dull green chair. It has the familiar plain gray background and plain brown floor running up to a high vanishing point; it has also the fastidious choice of simple accessories, and the quiet, elusive air which belong to the great American master. Some of these qualities enter into Lockwood's "Girl with Cat," a piquant red haired maiden, with a black gown and a black cat, on a gray background. Walter McEwen sends "A Magdalen" in church, where her gala dress and jewel-decked hair attract the scornful attention of other worshippers. He is less felicitous in his group. Kost's "Autumn in Provence," Truesdell's "Changing Pastures," Isibing's various cows in "Early Morning," "Indian Summer," and the like are of the "plein air" school, in which gray becomes chalky, white, dead, and rose color, opaque.

Mrs. MacMonnies, also a plein-air-artist—if I may coin a word—escapes this in her several small contributions. "The Bather" and "Dryad" are studies of nude girls among foliage à la Zorn, but cleaner painted. "In the Garden" is a particularly happy arrangement of paths circling about a grass-plot, flower-beds circling about the path, a nurse and baby at the heart of the picture, and the large profile of a woman in the immediate fore-

ground. Humphreys Johnston's three contributions verge on the eccentric, but his color is as interesting as ever. Happily named and composed is "Narcissus," a Spanish gypsy lad gazing at his reflection in a wayside water-trough. He has heavy black hair and a blue-green jacket, adobe trousers, and adobe hat. Not every one can handle gray so as to lift it above clay and putty. A similar color scheme of blue green and gray is repeated in his "Entrance to the Grotto at Capri," which might as well be hung upside down. His "Margery" is an uncanny child in green; the picture looks like an old master. Carl Newman, with his "Peonies" and "Beside the Fire," and Guy Maynard, with "Little Girl" and "Still-Life," have fallen over the edge into an awful abyss of impressionism. Alexander Harrison has retired to a safer standpoint than he has recently occupied. His principal contribution is "Tunny Fish Boats," borne gallantly over a richly ruffling sea of blue and green. You may question the topsail of the nearer vessel, but never the breezy atmosphere or the dance of the waters. Elizabeth Nourse's "Reading Lesson" and "Mother and Daughter" are refreshing examples of some strength in drawing and color. C. J. Theriat sends two Algerian scenes. It is interesting to turn from his "Caravan" of gayly-clad Arabs, with their donkeys and dogs, making violent shadows on warm-tinted sands, to F. H. Lungren's incisive "Through the Rocio," a few half-breeds in a waste of tawny sagebrush; behind them a dazzling yellow sky and a line of hard purple hills.

And this leads to the work of resident American artists. R. V. V. Sewell sends some large decorative canvases—"The Groves of Persephone," "A Vintage Revel," and "Bacchanal," so well composed and well painted that one wonders at the caprice which has passed him by and given important mural painting to men of far slighter mental equipments. Mrs. Sewell's "Fig Gatherers" is in the same line, but does not represent her at her best. Herbert Denman and Mrs. Kenyon Cox also send decorative paintings, the latter a symphony of yellow, with a winged genius of Autumn setting his sickle to the last flowers. But unquestionably the loveliest American decorations are F. W. Benson's twin panels of "Spring" and "Autumn," in spite of an ugly shiny frame doing its best to extinguish their dreamy sweetness. They are two beautiful girls clad in diaphanous garments, which yet suggest modern attire, and having behind them hazy landscapes of the vernal and the closing year. Aman-Jean, the exquisite French painter, has done panels like these, with a thicker haze veiling them, a mediæval background and heroines as distinctly of the romantic European as these are of the modern American types.

Two large marines should be mentioned—"The Sea is His," by W. F. Halsell, with a solitary fisherman in his rude boat mounting a huge heaving purple wave; the mast of a sloop shows above it, and an expanse of yellow sky. Charles Herbert Woodbury sends "Mid-Ocean," where the wake of a ship has left a track of foamy green, the only thing that breaks the welter of massive dark blue billows. C. C. Curran sends a "Harmony in Green," a pretty girl backed by a pretty strip of sea, both of which one would prefer separately. Abbott Thayer sends a lonely boat on "Dublin Pond, N. H.," fine in color as usual, but lacking precision in drawing, and with a rough, careless foreground, which detracts from it. C. A. Needham's "City Park" won a medal at the Atlanta Fair and deserved it, a transcript, at once realistic and poetic, of paths, park benches, bare trees backed by tall buildings, and early gaslights gemming the dusk. His "Still-Life" is broad, sober, and strong. Little space remains for the mention of other landscapes, yet Charles Warren Eaton has sent an especially delicate "Shadows on the Snow," a harmony of pearl and amber; Amsden, a serene bit of "Hudson River at Rockland;" Glackens, "In the Luxembourg Gardens," reminiscent of Glasgow and Manet; Frank Holman, many Venetian scenes, varied in character but uniform in excellence; Fangel, a poetic blue and brown "Evening" and a soft "Souvenir of America." Lambert, Connell, and many others are worthy contributors.

ISABEL MCDUGALL.

THE ST. LOUIS EXPOSITION.

FIRST EXHIBITION IN AMERICA OF WORKS BY THE PAINTERS OF "THE SECESSION," OF GERMANY.

THE thirteenth annual exposition at St. Louis opened September 9th, and, as usual, its Art Department was its most interesting feature. There were five hundred and seventy-two works exhibited.



"THE BREEZE," FROM THE PAINTING BY MARY F. MACMONNIES.
(In the St. Louis Exposition.)

In addition to the contributions of American artists, there was, as usual, selected for especial illustration some phase of contemporary foreign art. Two years ago French Impressionism was illustrated, and there was also shown a collection of works by the modern Dutch painters. Last year there was the first organized display in America of works by the artists of "the Glasgow school," and also a group of pictures by some of the leading painters of Denmark. This year, the first exhibit in America of works by "the Secessionists" of Germany appeared, and there was another strong representation of the Glasgow school.

The collection of paintings by the men of "the Secession" was not large, but it was characteristic and represented the spirit of the movement—the revolt against the conventional and commonplace and the elevation of individuality as the foremost quality in the constitution of a work of art. The principal artists of "the Secession" who were represented were Franz Stuck, Ludwig Dill, Friedrich von Uhde, Albert Keller, Ludwig Her-



"SAPPHO," FROM THE PAINTING BY FRANCIS C. JONES.
(In the St. Louis Exposition.)

terich, Friedrich Fehr, Hugo Habermann, Paul Wilhelm Keller-Reutlingen, Angelo Jauk, Otto Faber du Faur, Ernst Zimmermann, and H. Zügel.

By Franz Stuck there was the well-known characterization "Sin," representing a young woman of Oriental type with a loathsome serpent coiled about her, the head

of which, gliding over her shoulder, seemed to thrust itself almost into the face of the spectator. It is an unpleasant picture, but forceful. Mr. Stuck's other canvas was a semi-classic head in profile, somewhat suggesting, though entirely unlike, the "Madame Gauthereau of Courtois, exhibited at The World's Fair at Chicago. Ludwig Dill was represented by three effective landscapes in which decorative quality predominated. By Von Uhde there was a large painting with life-size figures entitled "The Way to the Tomb," and a smaller canvas, "Sorrow." The former is a Scriptural subject treated in the artist's well-known, unconventional manner. Each of the personages in it is represented by some familiar type selected from among the people of to-day, and in costume and other details the spirit of the nineteenth century everywhere is apparent. Albert Keller's "Crucifixion" is painted from the same standpoint, and Ernst Zimmermann's "Rest in the Flight into Egypt" shows a "Holy Family," the prototype of which can be found in any Bavarian village. Of course, these painters only follow in the footsteps of the early Italian, Dutch, and Spanish masters, who gave us, respectively, Italian, Dutch, and Spanish characters in their Scriptural illustrations, and, presumably, these representations favor far more of reality and appeal much more intimately to the average spectator because of being thus brought into the plane of his own knowledge and experience. Mr. Keller's "Crucifixion" is painfully realistic, while Zimmermann's "Holy Family" is charmingly idyllic in character. Von Uhde's "Sorrow" is painted in a broad, simple, and peculiarly sympathetic manner. Ludwig Herterich's contributions were fine in color and poetic in sentiment. Faber du Faur gave a new version of Fromentin, and Angelo Jauk appeared as a realist with Impressionistic tendencies. Zügel was Impressionistic outright. The men of "the Secession" were generally conspicuous for their fine color and their absolute unconventionality in treatment.

From the Glasgow school there were almost as many paintings as were shown last year, and three men—John Lavery, George Henry, and Stuart Park—who did not send then were very well represented this year. Mr. Lavery showed two portraits, Miss Bell and the Hon. Cunningham-Graham, M.P., and his large "Bridge at Grez." Mr. Henry contributed several Japanese studies of great beauty, and Mr. Park some remarkable flower painting. One of Mr. Park's pictures, "A Gypsy Maid," depicting a childish face surrounded by scarlet poppies, was especially admired. Macaulay Stevenson was represented by a number of poetic landscapes, and there were works of interest from Alexander Roche, George Pirie, David Gauld, Whitelaw Hamilton, James Paterson, E. A. Hornel, W. Y. MacGregor, William Kennedy, and Joseph Crawhall, Jr.

Other foreign pictures comprised examples of Corot, Courbet, Diaz, Van Marcke, Mauve, Monet, Pissarro, Sisley, Renoir, Thaulow, Nils Kreuger, and Gabriel Max. The "Saint Mary," by Max, painted within the past year, is very striking.

Almost all the New York artists were well represented. The "Saint Cecilia," of F. S. Church; the "New York Street," by H. W. Ranger; the "Moonlight," of R. A. Blakelock; W. H. Howe's "October Morning, Westchester;" a "Sunset," by George Inness; F. H. Lungren's "Snake Dance;" Henry Mosler's "Helping Grandpa;" Charles F. von Salza's "Portrait of a Little Girl;" R. M. Shurtleff's "Route to the Au Sable;" Robert Reid's "Autumn" and "Opal," and Louis P. Dessar's "Elizabeth," were among the more important works—nearly all of these we have previously noticed.

Of the Paris Americans, John W. Alexander contributed a group of eight paintings, and there were works by Gari Melchers, Walter Gay, Elizabeth Nourse, W. L. Picknell, Frank Holman, Mary Fairchild MacMonnies, Louis Loeb, Albert Herter, Léon Delachaux, and Charles Heberer. George Wetherbee, an American artist of much ability who has lived for many years in London, and whose work is little known in this country, sent four paintings of great charm in subject, technique, and color; and Frank Currier, of Munich, another American artist whose pictures are rarely seen in his own country, had eleven poetic landscape studies in the collection.

L. M. R.

SOME OF THE PAINTINGS
SHOWN AT
THE ST. LOUIS EXPOSITION



"A GYPSY MAID." BY STUART PARK.



"SAINT CECILIA." BY FREDERICK S. CHURCH.



"SAINT MARY." BY GABRIEL MAX.



"OCTOBER MORNING, WESTCHESTER, N. Y." BY WILLIAM H. HOWE.



"A CLYDE SHIPYARD." BY J. WHITELAW HAMILTON.



"ELIZABETH." BY LOUIS PAUL DESSAR.

"IN VOLLENDAM CHURCH." BY ELIZABETH NOURSE.

"THE MOTHER'S KISS." BY GARI MELCHERS.

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HOW TO INTEREST CHILDREN IN DRAWING.

SURPRISING RESULTS FROM THE SYSTEM EMPLOYED IN THE CHICAGO PUBLIC SCHOOLS.



REMARKABLE exhibition of drawings by the public school children of Chicago was recently closed at The Art Institute. It illustrated in a very interesting way what, under intelligent direction, can be accomplished by the average boy or girl, even in the meagre three half hours a week, which is all the time that is allowed for drawing.

The system—if one may call by that stiff name the elastic experimental methods Miss Locke and her assistants are pursuing—is not devised to train artists, but to develop the ordinary child's imagination, to strengthen his memory, sharpen his powers of observation, and give him new means of expression. The results are astonishing. It is apparently as easy for these boys and girls to make a picture as to tell a story. And because both system and results differ totally from those of other public schools, it seems worth while describing them. Drawing is not treated as a separate study, but as one correlated with all others. The child's understanding of history or geography, literature or natural history, is conveyed through drawing as well as through words. In natural history, for example—or, as it is now called, nature-study—after the teacher has talked to the class about a tree or a cat, the class draws a tree or a cat; if a poem or a story is read, the children illustrate it; if the geography lesson has dealt with the Arctic regions, or the history lesson with De Soto discovering the Mississippi, pictures must be made of polar bears and icebergs, or of the band of Spanish explorers. These

are done rapidly, and, like accounts in language, they are sometimes grotesque enough, sometimes also singularly direct and happy. The best drawings are shown, and there is some discussion as to why the tree or the cat or the gentlemen on horseback do not look quite right. Then the children try again. They are urged to call up the subject plainly before their mental vision, in the belief that they will then be able to transcribe it.

Here is training for the memory. Besides this, all their drawings are made from the real. The children are, when practicable, taken out to sketch their tree from nature. Twigs and plants are brought into the school-room to draw; so are groups of vegetables, fruits, pots and pans, vases and books—from which latter, in varied positions, no inconsiderable knowledge of perspective may be gained. The children even pose for each other.

Few casts are used except the geometric solids or bits of historic ornament. The solids are not taken by themselves as cones, prisms, and the like, but from the imaginative side—as, What does a cone look like? A turnip or a beet. What does a cylinder suggest? One answers, "A tree;" another, "A bucket." What does a hemisphere make you think of? Some one says, "A bird's nest." Good: draw the cone, the cylinder, the hemisphere from the solid; then draw beside it the vegetable or the tree or the bird's nest it suggests to your imagination. The children do this with remarkable skill.

Another use for the geometric solids is in block building. The lower grades build bridges, bird-houses, towers, gateways, lighthouses; the upper grades build the temples and churches of which they are learning. It is surprising what a recognizable model of say the Parthenon or the Taj Mahal may be produced with these simple forms. Then the pupil draws his building. This is good practice in simple perspective and the massing of shade, while it would be difficult to imagine any exercise giving a clearer idea of the construction of historic monuments, or better impressing them upon the memory.

Speaking of shade, it should be said that the children are taught to see things by their mass rather than by their outline. Miss Locke says to her assistants: "Forget lines; never think lines, think the form; think the picture; try how large an image or idea the child can carry, and encourage him to carry the largest possible." Also rapid drawing is urged. No sketch takes more than one sitting; sometimes several are made. "Fix the work not by repetition, but by studying the thing in a fresh way." The children are not allowed to use the rubber, and are trained to draw with the side of the pencil a light sketchy line, which loses itself in the light and shade. Consequently one sees in their work no careful, firm outlines, the fruit of many erasings. There is



SIMPLE STUDIES IN STILL-LIFE PAINTING.—NO. 1. PEACHES AND CATAWBA GRAPES.

some loss of elegance and precision, but a decided gain in boldness and ease. An important point not yet touched upon is that of paper cutting. This method of picture-making precedes the use of the pencil, is begun in the lowest grade and continued up to the highest. Children of six cut with surprising accuracy geese, trolley-cars, locomotives—whatever they can study in their own surroundings. They progress from single objects to groups: a procession of soldiers for Decoration Day, Æsop's fables, Mother Goose's rhymes, and the like. In the older grades they cut Greek vases and historic ornaments.

Possibly some few of these children may become artists; if so, they will have nothing to unlearn. But this is of small importance. The important thing is the light from a new direction, making clearer and brighter all other branches of learning. And surely no unimportant thing is the development of the æsthetic side of our too material lives. Because these children are learning to look with quickened observation upon the movements of men and animals about them, to note with intelligent pleasure the growth of trees and plants in the city parks, to recognize old acquaintances in the architectural style or ornament of public buildings, there will be more taste and higher standards of art in the next generation of Americans.

ISABEL MCDUGALL.

FLOWERS, FRUIT AND STILL-LIFE.

IV.—A STUDY OF PEACHES AND GRAPES.

WE have here some fine ripe peaches of the red and yellow variety, placed in an old-fashioned blue and white china dish, and also a brown wicker basket of small red Catawba grapes. These grapes are very rich in color, and show the light striking through the thin skins in the upper left-hand bunches. The leaves are bright warm green, and the stems brown. The background behind the fruit is a tint of soft blue gray; light above, with warmer tones where it meets the table. The table is of old oak, showing a fine brownish-yellow tint, and the shadows falling upon it from the dish and fruit are tinged with violet. These tones brought together will harmonize delightfully if the values are well studied. If possible, the fruit should be painted from nature, and dish and basket from actual objects; both of the latter, being of ordinary patterns, may be easily obtained. After making a careful drawing in Burnt Siena and turpentine, begin with the background, and lay this in with two simple flat tones of light and dark, adding the deeper touches later.

The Background.—White, Permanent Blue, Yellow Ochre, Light Red, Raw Umber, will be needed in the general tone, with the addition of a little Madder Lake and Ivory Black in the lower part.

Peaches.—For the yellow local tone, use Yellow Ochre, White, a little Vermilion, a little Raw Umber, and a very little Ivory Black, and for the red local tone, mix Madder Lake, White, Yellow Ochre, a little Raw Umber, and a very little Ivory Black. In the half tints, use Permanent Blue, a little White, Light Red, and Yellow Ochre. The shadows are made with Madder Lake, Raw Umber, Ivory Black, and Burnt Siena.

The Oak Table is laid in with a general tone of Yellow Ochre, White, Raw Umber, a little

Light Red and Ivory Black, with the addition of Burnt Siena and Cobalt in the shadows. Paint the *Purple Grapes* with a rich local tone made of Permanent Blue, Madder Lake, a little Yellow Ochre, and Raw Umber, adding Burnt Siena, Black and Cobalt with more Madder Lake in the shadows. Strike on the high lights with a fine-pointed sable brush, using Cobalt, White, Light Red, and Yellow Ochre. The brown basket is painted with Bone Brown, Yellow Ochre, White, Burnt Siena and a little Ivory Black.

The Green Grape Leaves call for Medium Zinc Green qualified with Raw Umber, Ivory Black, and Madder Lake in the shadows.

The Grape Stems are painted with Bone Brown, Yellow Ochre, Madder Lake, White, and Ivory Black. Use small brushes in finishing the details.

NEXT to man, the most highly organized animals, such as the horse and the dog, are the finest subjects for the sculptor.

THE laws of perspective were unknown until the fifteenth century.

FINELY drawn curves and the oval are the materials for all fine outline, and one of the most beautiful forms in which such outline is to be found is the human body.

THE LANDSCAPE, "PURPLE ASTERS."

FLOWER ANALYSIS.

SUGGESTIONS FOR THE TREATMENT OF THE WATER-COLOR PICTURE BY MRS. RHODA HOLMES NICHOLLS.

SELECT a rather rough paper, and see that it is well stretched before beginning to work. Make a careful drawing of the tree and figure, and suggest lightly the general outlines of the composition, using a hard, sharply pointed lead-pencil. Wash in *the sky* first, mixing Cobalt, a little Yellow Ochre, Rose Madder, and Lamp-Black for the local tone; in the lower part a little Cadmium may be added, with a deeper wash of Rose Madder. While this wash is drying, put in the middle distance, mixing for the greens here a delicate local tone made with Cobalt, Cadmium, a little Rose Madder, and Raw Umber; add Lamp-Black with Light Red to this tone in parts, and run in some washes of Cobalt and Light Red, mixed, where there are patches of deeper color.

Paint the trees with Sepia, Yellow Ochre, Cobalt, and Light Red for the local tone, adding Lamp-Black and Rose Madder in the shadows. The few green and colored leaves upon the large tree are lightly painted in after the sky is completed and dry; for these, in general, mix a tone with Yellow Ochre, Sepia, Cobalt, and Rose Madder, adding touches of Vermilion, Cadmium, and Lamp-Black in parts.

Paint the purple asters in the foreground with Cobalt, Rose Madder, a little Yellow Ochre, and Lamp-Black,

II.—HAWTHORN—BLACKBERRY—DOGWOOD.

LET us now take up the celebrated English thorn, or hawthorn (*Crataegus Oxycantha*). It is sparingly found as a native of America, but is often cultivated for its beautiful flowers, especially in the Eastern States and New England. We have a great many varieties of hawthorn, widely differing in their habits, and yet so gradually progressing from one to another that they are most difficult for the botanist to classify, different in-



THE HAWTHORN.



THE BLACKBERRY.

dividuals of the same species even varying greatly in appearance.

The diagrams will give so clear an idea of the leaf and flower that any extended explanation of them is unnecessary. Like all flowers of the rose family—which, by the way, is a very large one—there are five equal petals, forming, when fully developed, a perfectly regular flower. In this, as indeed in all hawthorns, the petals are quite cup-shaped, which, however, is of greater importance in the larger flowered kinds than here.

Observe how prominent the stamens are. If you can secure a cluster or two of the flowers, look closely from a little dis-

slender threads of the stamens are not discernible unless you look very closely, so that the little brown tips or anthers—and there are hundreds of them—appear as so many small brownish dots, sprinkled with just the very least appearance of order over the entire cluster of flowers.

It is hardly necessary to speak of the calyx, as it is rarely seen except in the bud, where it gives one the impression as of five slender green fingers holding in



BLACKBERRY BLOSSOMS. PEN DRAWING BY J. MARION SHULL.



DOGWOOD. PEN DRAWING BY J. MARION SHULL.

washing in the forms broadly, and defining the petals later. In the shadows beneath these blossoms use Sepia, Light Red, and Cobalt. For the Yellow centres wash in some deep Cadmium and a little Sepia, adding Lamp-Black and Rose Madder in the deeper touches. In order to secure the white outlines, leave the paper clear in the spaces reserved for the flowers, and wash these purple tones in after all the surrounding foliage is dry. Take up the color sharply with a piece of pointed blotting-paper to indicate the petals, and define these further by painting the shadows beneath them with a finely pointed camel's-hair brush. Where the tall grass and foliage are seen in the foreground, wash in a lively tone of green, mixing Antwerp Blue, Cadmium, Rose Madder, and Lamp-Black. Add the shadows with a deeper wash of the same color, to which Sepia is added.

The girl's dress is washed in with a little Rose Madder, Lamp-Black, and Yellow Ochre; add Sepia, Light Red, and a little Cobalt in the shadows. For her hair, mix Sepia, Yellow Ochre, and Lamp-Black. The flesh tints are painted with Rose Madder, Yellow Ochre, and a little Lamp-Black for the local tone; in the shadows, Sepia, Light Red, and Cobalt are washed in and deepened with Rose Madder. The hair may be painted with Sepia, a little Yellow Ochre, and a little Lamp-Black. In finishing the girl's figure and for the tall weeds in the foreground, draw the details carefully with a small, pointed camel's-hair brush.

The *Purple Asters* are washed in with a rich, warm tint made with Cobalt, Rose Madder, a little Yellow Ochre, and Sepia. In the shadows add Lamp-Black with a little Burnt Siena. For the yellow centres, wash in some Cadmium and Yellow Ochre, and shade this with Sepia, a little Rose Madder, and Cobalt. Use plenty of water with the transparent washes, and take out the small high lights with a bit of blotting-paper cut to a point.



ENGLISH HAWTHORN. PEN DRAWING BY J. MARION SHULL.

passes along one side of the vein, corresponding to the direction from which the light comes, but the vein itself is invariably light.

In the hawthorn the leaves are scarcely less interesting than the flowers, with their prominent lights and shadows following the direction of the veins. Their bases are tapering and smooth margined, but the outer portion becomes serrate and often somewhat lobed.

There might seem some impropriety in calling this a hawthorn, since there are no thorns to be seen, but this is only one of the many incongruities common to this family of plants. Other individuals of this species, as well as other species, do have thorns, and in some cases very large ones. The bark of this tree, and the thorns when present, are of a not unpleasant grayish color, the latter being slender and borne in the axils of the leaves, though in the specimen before us they are entirely wanting.

As we have seen, in the hawthorn it was necessary to treat the flowers in masses. Now, in contrast with this, we have another flower of the rose family, the blackberry, in which they are not so crowded. The petals occupy little more than half the space about the flower, and have the appearance of standing away from the centre. The are pure white, but so crumpled and folded usually as to present a mass of tiny lights and shadows impossible to represent, so we must be content to draw only the larger and most striking shadows, and those very delicately, else the result will be anything but a white flower.

In the centre, the pistils—those little fleshy green points that later develop into the berry—are collected into a conical green boss. Here again the numerous brown anthers obscure the details to some extent, though the points of the sepals show faintly between the petals. In the older flowers the sepals are quite noticeable in a profile view, as they often stand backward almost against the stem.

A small green bract attends every branch of the flower stem, only that lower down it becomes a single leaflet of rather coarse texture and with serrate margin, while the lowest, or first flower to open is usually axillary to a full ternate leaf like the diagram, equivalent to three of these single leaflets.

The stems of this bramble are angular and set with occasional strong prickles, though these are dwarfed or nearly wanting on the flower stems.

Blooming at the same time with the brambles and hawthorns is the dogwood (*Cornus Florida*), whose white, leafy expanses are so often and incorrectly spoken of as flowers. The real flowers are, in themselves, insignificant, but a great many of them being crowded together, they are seen as the yellow green button round which the four petal-like bracts are arranged. These bracts must be considered as transformed leaves and not as a part of the flower. They are at first small and greenish, later becoming white, though there is a touch of dull, dark purple just inside the irregular notch at the point or apex of each bract. It will be noticed that these bracts are not all of the same size; that two are larger than the others, and have stronger markings near their outer end. The head of flowers surrounded with these showy appendages is mounted, usually face upward, on an inch-long light green stem.

Notice that in the illustration, just where the flower stem issues from the old or last year's wood, there are always two tender new branches just beginning to grow; but at the time of flowering no fully developed leaves are present. These branches will in turn bear the flowers of the succeeding year, just as the angle of the old stem bore one a year ago. This is the key to the characteristic branching of the dogwood; for, barring any accidents of growth, each twig would divide into two the following season, and so on indefinitely, instead of one main branch with many weaker side branches, as is common with most of our trees.

Perhaps the greatest mistake that could be made in drawing this flower would be to draw it with sepals, although this has been done in some otherwise very good work, betraying the artist's carelessness in the study of his model, and suggesting that he considered these bracts as petals and the whole a single flower, which is all wrong.

Get sprays of these flowers whenever you can and arrange them naturally and gracefully; then make studies of them, first with pencil and afterward in water-color or oil, as you prefer. Do not, for the present, undertake to modify the sprays to make them more artistic or to make a better picture.

J. MARION SHULL.

THE "VASE OF NASTURTIUMS."

SUGGESTIONS FOR THE TREATMENT OF MRS. CLARA GOODYEAR'S PICTURE IN WATER-COLORS AND OIL COLORS.

A PANEL of cedar or cherry may be selected upon which to paint this study in oil colors, and a good effect is obtained by painting the background loosely at the edges, showing the texture of the rich, dark wood in parts along the border and in the corners. If preferred, an ordinary canvas can be used, and in this case the background is painted heavily, so as to cover the canvas entirely.

Make a careful drawing with charcoal, indicating the mass of shadow on flowers and jug, and then rub in the whole effect with Burnt Siena and turpentine, leaving the canvas clear for the lights. While this is drying in, lay in the background with a tone of blue gray, marking the line of light which indicates the foreground, which is almost the same color excepting the deep shadow and warm yellow tints at the side.

Background.—Mix a general tone with white, Yellow Ochre, a little Ivory Black, Cobalt, and a very little Madder Lake. In the foreground this same combination may be used, with the addition of Raw Umber in the local tone and more Yellow Ochre throughout.

Paint the dark green jug with Permanent Blue, White, Deep Cadmium, Madder Lake, Raw Umber, and a little Ivory Black; this for the local tone. In the shadows mix Raw Umber, Permanent Blue, a very little White, Burnt Siena, and Yellow Ochre. A little Madder Lake is added in the deeper touches. The high light is struck on crisply with a full brush drawn upward; it should not be blended. The colors for this are White, a little Vermilion, and Yellow Ochre, with a very little Ivory Black. Paint the line of brown at the bottom with Bone Brown, White, Yellow Ochre, a little Madder Lake, adding Ivory Black in the half tint and shadow.

The Red Nasturtiums.—Mix a general tint of rich, warm red, using Madder Lake, White, Yellow Ochre, a little Ivory Black, and Raw Umber. In the shadows use less White and Yellow Ochre, and add Bone Brown. Where richer touches of reflected light occur, use Deep Cadmium in place of Yellow Ochre. Paint the high lights with Madder Lake, Vermilion, Yellow Ochre, and a little Ivory Black. In the centre parts the filaments are painted with Bone Brown, Yellow Ochre, a little Cobalt, and White. The stamens are put in with a fine, pointed sable, with a mixture of Deep Cadmium, White, Raw Umber, and a little Madder Lake.

The Yellow Nasturtiums.—For these mix a local tint with Cadmium, White, a little Vermilion, and a little Ivory Black. Paint the shadows with Yellow Ochre, Raw Umber, a little Burnt Siena, and a very little Madder Lake. Add Ivory Black in parts, especially the half tints. Paint the red streaks at the base of each petal with Raw Umber, Madder Lake, a little White, and Yellow Ochre. In the highest lights a little Vermilion may be used with the other reds.

The Green Leaves, which are rather blue gray in quality, are painted with Permanent Blue, Cadmium, White, Raw Umber, Madder Lake, and a little Ivory Black. In the shadows add Burnt Siena and use very little White. The stems are painted with the same colors, with the addition of Bone Brown in the shadows. Draw these carefully with a small, pointed sable brush.

The original study by Mrs. Goodyear being in water-colors, the student may safely make an exact copy of what is before him. He should learn much from the direct and simple manner in which the washes are handled. A heavy paper of medium rough texture should be well stretched, and the outlines of the design drawn in lightly with a hard lead-pencil.

The Vase, being the strongest mass of color, may be washed in first with a general tone of Cobalt, Yellow Ochre, Rose Madder, and Lamp-Black. When this is dry, deepen the shadow with Burnt Siena, Cobalt, and Sepia. Leave out the high lights and wash a thin tone of Yellow Ochre, Vermilion, and Lamp-Black over the paper. The brown rim at the bottom is washed in with Sepia, Rose Madder, and Cobalt.

The Background.—The colors needed are a little Lamp-Black, Cobalt, Light Red, and Yellow Ochre. The same combination will serve for painting the table, with a thin wash of Rose Madder and Pale Cadmium in the warmer tones. For the shadow of the vase mix Sepia, Rose Madder, and Cobalt.

In painting the *Red Nasturtiums*, Rose Madder, Yel-

low Ochre, Sepia, and a little Lamp-Black are combined for the local tone. The same colors deepened will give the shadows; use very little Yellow Ochre. In the high lights, wash in a tone made with Vermilion, Rose Madder, a little Cadmium, and a little Sepia. In parts, run pure washes of red and yellow over the petals to keep the color fresh. The yellow stamens are painted with deep Cadmium, a little Sepia, and Rose Madder.

The delicate *Blue-Green Leaves* are painted with Cobalt, Yellow Ochre, Rose Madder, and Lamp-Black for the local tone, with the addition of Sepia and a little Cadmium in the shadows. Leave out the lights at first, and in finishing run thin washes of Cobalt, Yellow Ochre, and Rose Madder over the paper.

The Yellow Nasturtiums must be kept brilliant and pure in color. Wash in at first the general tint of predominating yellow (light or dark), and add the shadows after this is dry with a crisp touch. Leave the paper clear for the high lights, and wash the pure colors thinly over when possible. For the local tone of yellow, mix Cadmium, Yellow Ochre, a very little Rose Madder or Vermilion, according to the tint, and a little Lamp-Black. If this seems too green, try Sepia instead of Lamp-Black, adding the washes of thin Black later where the soft gray tint is needed. The red streaks are painted with Rose Madder, a little Cadmium, and Sepia; in some parts Vermilion is used to give a brighter effect of color. These colors are repeated in the shadows with less Yellow Ochre, and where the dark streaks occur, some pure Rose Madder and Sepia with very little water are put on with a fine, pointed brush.

In finishing, take out cleanly the high lights, which have become covered up, using a bit of thick blotting-paper cut to a point. Use a small, pointed brush for drawing the delicate stems, and add a little more Sepia to the colors given for the blue green leaves.

LANDSCAPE PAINTING IN OIL.

III.—PERSPECTIVE.

THE perspective needed for every-day purposes in sketching from nature is quite a simple matter; but even so, one which must be well understood. Ordinarily there is no use for more than the Vanishing Point (or points) and a system of Comparative Measurements, the Picture Plane having been established. For the benefit of beginners, let us define these three terms:

The Picture Plane.—We so designate that portion of landscape which is selected for the subject of a sketch, and may be contained within the limits of the stretcher or panel upon which the painting is to be made. The horizon line—which represents the dividing line between earth and sky—always exists for the painter, even if entirely concealed from view by hills, trees, or other obstructions, and must be distinctly felt; that is to say, indicated or in some way suggested to the observer through aerial or linear perspective.

The Vanishing Point is an imaginary point located upon the horizon line. All perpendicular lines drawn downward from the top or up from the bottom of the canvas will meet here and terminate or "vanish" at this point. By the correct placing of the "vanishing point," and lines drawn through it, any degree of distance may be represented; and we are thus enabled to determine with accuracy the relative size and proportions of trees or other objects which may be situated in the background, middle distance, or foreground. A familiar but forcible illustration of this principle, and one easily accessible, is to be seen in standing upon an ordinary car-track and glancing along the rails. If the street is a straight, long one, you will observe the two rails gradually approach each other as they recede from your eye, until in the distance they appear to touch each other and become one, finally disappearing completely from sight at the horizon line, if nothing interferes to obstruct your vision. The vanishing point thus becomes the centre from which all perpendicular parallel lines in the picture plane originate, and so we conclude that all lines drawn from this point to the front of the canvas will give the mean direction of any receding planes we desire to represent in the picture, or, it may be, their boundaries, such as the banks of a river, the sides of a road, the lines of a fence. The perspective lines should always be ruled in with charcoal upon the canvas (as they must be perfectly straight), but they can be dusted off as soon as the drawing is correctly made and fixed.

We shall, next month, consider Comparative Measurement and Aerial Perspective.

IV.—COLOR COMBINATIONS FOR STRONG SUNLIGHT EFFECT.

THE following colors may be used in painting a landscape (with strong sunlight effect) to indicate the aerial perspective.

Green Trees in extreme Distance.—Mix White, Yellow Ochre, a little Ivory Black, Madder Lake, and a very little Cobalt. If the trees are very gray and indistinct, omit the blue.

Green Trees in Middle Distance.—Mix Permanent Blue, White, Yellow Ochre, Madder Lake, and Ivory Black for the local tone. In the *high lights*, which are subdued with gray, mix a little Light Cadmium with Madder Lake, Permanent Blue, a little Black, and White. The *shadows* here are painted with Permanent Blue, Yellow Ochre, a little Deep Cadmium, Raw White, and Light Red, adding Ivory Black and Madder Lake in the deeper touches.

Green Trees in the Foreground (in strong light).—For the local tone, mix Antwerp Blue, White, Medium Cadmium, Madder Lake, Raw Umber, and Ivory Black. In the *high lights*, mix Light Cadmium with White Madder Lake (or a little Vermilion, according to the quality of the green), Raw Umber, and Ivory Black. In the *shadows*, mix Antwerp Blue with a little White, Yellow Ochre, Deep Cadmium, Burnt Sienna, Raw Umber, and Ivory Black. Where the greens are very brilliant, some Light Zinob Green may be used in the local tone, mixed with White, Vermilion, Light Cadmium, and a little Ivory Black.

If the greens appear very blue in quality, owing to the character of the trees, Antwerp Blue is added to the other colors throughout. As there is so much variety in green foliage, one must exercise judgment in the use of yellows and blues, adding more or less of each color to the local tone, as may be found necessary. Where the foliage is very gray, such as we see in willows, or dull and dark, as in some evergreens, the Cadmium may be omitted and Yellow Ochre used.

The trunks of trees and branches in the extreme distance are generally very gray in color and indistinct in outline, and should be compared with those in the foreground when painting.

Trunks and Branches in the extreme Distance.—Ivory Black, White, Cobalt, Light Red, with a little Yellow Ochre.

In the Middle Distance the trunks and branches become more distinct and stronger in color; we use here Bone Brown, White, Ivory Black, Madder Lake, a little Cobalt, and a little Yellow Ochre for the local tone, adding Burnt Sienna in the shadows, with more black and less white. The high lights may be painted with White, Yellow Ochre, Bone Brown, Light Red, and Cobalt.

Trunks and Branches in the Foreground are conventionally more distinct and stronger in color, though a ray of sunlight may entirely reverse all these conditions. The colors used under ordinary circumstances would be Raw Umber, White, Yellow Ochre, Cobalt, Light Red, and a little Ivory Black for the local tone. For the *shadows*, mix Bone Brown, a little Yellow Ochre, a little Cobalt and Madder Lake, adding Burnt Sienna and Ivory Black for the deeper touches. The *high lights* may be painted with a brownish-gray tone made with Ivory Black, a little Yellow Ochre, White, and Madder Lake. If the sun strikes across the branches, add a little Deep Cadmium in the lights, and use more Cobalt in the half tints. H. E. NORIMEAD.

HINTS ON SKETCHING FROM NATURE.

THE student will not have been long at work from nature before he will of himself have made the observation that the foliage of trees is almost always darker than the ground at their base. The reason is that not only are the leaves of trees generally of a darker color than grass or the bare earth, but we see much of the shadow side of leaves and branches, while of the earth beneath us we see the principal masses lit by the sun or sky. That this simple principle, however, is not always borne in mind by artists is shown by many of their sketches, which are unsatisfactory, even to themselves, they do not know why, and which would be quite successful if they had attended to this general truth, that the sky is usually the lightest space in a subject, the ground next, and upright objects, if full of detail, like trees or the more rugged sorts of rocks, the darkest. As these last are commonly found in the middle distance, it may be laid down as a general rule (with many exceptions) that the middle distance con-

tains the principal dark masses of the landscape. It is bad to erect this rule into a formula, as some French landscape painters do; but it is even worse to ignore it where it applies, as many of our landscape painters do, in their less finished work. Because rules of this sort, founded on nearly universal experience, may be misapplied, it does not follow that they are useless. Young artists, who sometimes regard them as empirical "recipes," only display their own ignorance in so doing. We will give as many as possible of those "recipes" without always taking up the space that would be required to explain the natural facts on which they are founded. Our readers will understand that they are intended to guide observation, not to supersede it.

In water-color sketching, we advise that the distance be painted first, the sky next, carrying its dominant tone over the distance, and perhaps a little into the middle distance. It may be remarked here that a modifying tone in water-color has a much stronger effect when placed over the local tones than when these come over it. The decided grays of the distance are best got by covering down the local tints with the blue or gray of the sky; the broken tones of the middle distance, by painting the local colors over this pale sky color. Similarly, it will be found by experience that the foreground, if of the same nature as the middle distance, will partake largely of its coloration; but there will be, here and there, touches of stronger and purer color. Of course, the middle distance may be grass and the foreground a ploughed field; the sky may be overcast and the foreground of snow or white marble; a rocky hillside may come in full sunlight against the sky, while the level ground at its base may be dark with the shadow of some other hill; but these exceptional effects, interesting as they are when well done, may be neglected, at first, by the student and amateur. Those more customary, to which we have referred, are also, as a rule, more impressive and easier to manage.

The anatomy of the common forms of rocks in any particular district is soon learned. The sketcher has seldom to deal with more than two or three kinds, and will quickly come to recognize their characteristic shapes, whether splintered like slate, bedded like limestone, or contorted like granite, and the metamorphic rocks. On the other hand, nothing is more individual than the shape and colors of particular rocks, so that the sketcher will learn of himself all that he could be told beforehand of the rocks in his neighborhood, and will always be discovering facts about them of which no one could have forewarned him. With regard to trees it is different. There will be a great many species within a short circuit, and it is often more important to distinguish the kind than the individual. The Art Amateur in previous issues has given a series of lessons on the commoner kinds of trees, and it is not necessary to repeat what was said in them; but something may be said about the aspect of trees at a distance. Foreground studies of the trunk, branches, and leafage of each important tree should be made until the sketcher knows how to recognize its characteristics at any distance. He will then perceive at once the distinguishing curves, and the accidents that break and vary them will be full of meaning for him. He will see that the curve of the maple differs from that of the oak or willow or elm, and that when the normal curve is departed from it indicates peculiar circumstances, or perhaps some accident that has happened to the tree. Such facts, quickly apprehended and noted down, greatly add to the interest of a sketch. But trees grown in masses, in groves or plantations, lose much of their characteristic forms, and the part of each that comes into view falls into some large, sweeping line. It is, then, of importance, while following with the brush these leading lines, to indicate with each touch one of the many slight departures from them which give them variety and life. ROBERT JARVIS.

SURPRISE is often expressed at the high prices painters receive for their pictures, but it is little guessed what great expense they sometimes incur to produce even the most simple-looking subjects. Nor is this expense confined to figure painters, who have to hire models and provide costumes and accessories. Mr. John Lafarge last year, after exhibiting in New York and Boston and Philadelphia, sold about \$15,000 worth of the delightful water-colors made in the South Pacific; but we were told at the time that it cost him fully \$5000 for two weeks' expenses—involving the chartering of a steamer—incurred to satisfy his longing to paint certain views which strongly appealed to his artistic nature.

MR. BLUM'S ADVICE TO ART STUDENTS.

JOTTED DOWN BY ONE OF HIS PAINTING CLASS AT THE ART STUDENTS' LEAGUE, NEW YORK.

THERE are some things you can learn, just as you learn grammar—general principles; but, after all, you are mostly self-taught, and it shall be my effort never to interfere with your individuality. Your personality is your divine right, and the only thing that will make your work of value.

Take, for example, two young men who have had every advantage of studying in the European schools. When they first come home, fresh from the influence of their masters, they seem to rank about equally. Let me see them two years later, and the one who has the individuality will have done something, but he who depended upon his masters will not have advanced.

The relationship between pupil and master is a most delicate one. You don't see with my eyes, nor I with yours. It is not exact imitation of the model that is desirable, but a representation of the model as it appears in your mind; otherwise photography could do all our work for us.

I WILL tell you sincerely what I believe; but if you disagree with me, do not accept what I think. You have a right to your own way. All I ask of you is to first make a trial of my suggestions.

EVERY one who gives his life to art has a bias, either for drawing or for color. The fact that you are painting shows that you at least have a leaning in the direction of color. Color with its infinite possibilities is what we shall devote ourselves to here.

WHEN you look at the child who is posing for you, think of her as color. It makes no difference to you what kind of a child she may be elsewhere. Get her characteristics in a few lines if you will; then forget everything in the color. For instance, do not think of an eyelid as an eyelid, but as one tone next to another. The delight of working in that way is inexpressible.

A SIMPLE palette is best for beginners. The simplest means usually bring about the best results.

SOME of you paint too much in flat tones, like the Japanese. You should always give a feeling of roundness. Remember the other side.

GET in the habit, if possible, of using large brushes, and following around the form. Afterward you can use smaller brushes for shaping and finishing.

THERE are certain conventional things in practice that you must know. For instance, in the flesh of an old man it is permissible to use Crimson Lake and Vermilion, while in painting a child's head you would substitute Rose Madder.

NEVER think of shadows as shadows, or you will make them too dull. Think of them as color. Around the eyes the color of the shadow will be somewhat yellow, because the surface upon which the shadow falls is yellow. Around the nose the shadow will certainly be somewhat red, because there is red in both cheek and nose.

If you can get what you want by using transparent color in the shadow, do so. If not, add white, but paint as thinly as possible. Load only in the light. Keep everything subordinate to that, and you will acquire a charming technique.

USE but little medium. Oil makes color yellow.

SCRUB in your background as quickly as possible with a large brush. When you begin to paint, mix the color purely, and lay it on even if somewhat crude. It is better than over-mixing in a desire to be accurate.

STUDY the work of the artists you love the best, for in that way you will make the most advance. Do not argue about your preferences, for they amount to nothing.

ing. Some people like the work of J. G. Brown. He is painting for them. Let them enjoy him. I like the work of Puvis de Chavannes. I love it; but the people who don't, hate it. He is not a man you can feel half way about. Let each one follow his natural bent.

ART means interpretation rather than representation of the actual. To exaggerate judiciously shows that you see with an artist's eye.

ALWAYS stand at your work, if physically able; for then you can walk back and forth, and see clearly what you are doing.

DRAW outside of the class as much as possible. I have the greatest sympathy for those among you who do not enjoy working from the antique. I did not. There was so much drudgery about it that I failed to see the beauty, and had to get my training in another way.

If you make a poor start, do not go on with it. Always be ready, without regret, to destroy what you have done. However, this carried to excess produces bad results. Some students get in the habit of never completing anything.

HINTS ON DRAWING FOR REPRODUCTION.

IT does not hurt a pen drawing, so far as the process reproduction of it is concerned, to paste another piece of paper over it. Indeed the usual way to hide a blot on a drawing is either to paste a piece of paper over it and to join the lines at the edges, or cut a hole somewhat larger than the blot and paste a piece of paper on the back. In reproducing from a wash-drawing, however, there would be great danger of the shadow of the edge of the overlaid paper producing a line in the plate at the place of junction. In the one case there is only the white of the paper to reckon with; in the other case, the gray "half-tone" ground reproducing the web of the wire screen, interposed between the drawing and the negative, has to be taken into account.

IN using lined or grained process papers for drawing for reproduction, the drawing, as a rule, should be made the size it is to be published. At most, only a slight photographic reduction should be attempted; otherwise the result will be blurred and muddy. The "process papers" all reproduce the ground darker than it is in the original.

AS we have often remarked before, there is no better ink than Higgins' India Ink, for drawing for reproduction. It is jet black, runs freely, and therefore does not clog the pen, and it dries without gloss.

WHATEVER ink you use, be sure that there is no trace of blue in it. Red or brown inks reproduce very well, as a rule.

THREE grades of pens are generally used: one for making broad, heavy strokes—some use a quill for this; a steel pen of medium point, and a small, finely pointed steel pen called a "crow-quill."

THE process in general use by the magazines for reproducing pen-and-ink drawings has been often described in these columns; but we find it necessary, once more, to tell certain correspondents that a drawing is first made on white bristol board or smooth drawing paper with very black ink and steel pen; this drawing is photographed upon a plate of prepared gelatine, and the blank spaces between the lines of the drawing are eaten away by acids, leaving the actual pen marks clear and distinct in high relief. This plate is then hardened by another bath of chemicals, and a metal cast or "shell" is taken, from which the illustration is actually printed.

WASH DRAWINGS for reproduction are usually made with India Ink or Ivory Black. But Charcoal Gray is more easily manipulated on the paper than either. It is made of ground charcoal and is put up in pans and tubes like moist water-colors.

AN interesting fac-simile effect is given to some of the drawings in the magazines by reproducing the preliminary pencil sketch lines, which are beneath the artist's actual pen work. This may be done by roulet-

ting the pencil marks, which otherwise would print as black as the ink lines.

MOST pen draughtsmen are careful to erase the preliminary pencil lines before handing in their pen drawings to the editor. But the tyro should remember that much rubbing will injure the surface of the paper, and the defect may show in the reproduction. Unless one is very sure of himself, it is best to complete his drawing in pencil on a separate sheet of paper, and then transfer it by means of black transferring paper, all ready to work on with the pen.

THOSE artists who do their preliminary pencil sketching directly upon the paper on which they are to draw are careful to use as few lines as possible in order to save the surface of the paper. Sometimes they merely outline the shadows. A hard lead-pencil (H. or H. H.) is best for this purpose. To erase the lines, use bread or soft rubber.

ART NOTES AND HINTS.



EVERY opportunity for rapid sketching must be seized by the student who would become a successful illustrator. No attempt should be made to record details. The impression alone can be recorded, and that in a very imperfect manner. For instance, a waiter at the restaurant pauses for a moment to receive the orders of a customer. A memorandum of his characteristic pose is what is needed. This may be jotted down with a few rapid pencil strokes on the margin of a newspaper, or even on one's shirt cuff if no paper is at hand. The essential facts may be thus secured, and these may be

supplemented by more leisurely observation of the cut of the man's short jacket, the trim of his whiskers, or the parting of his hair. After training one's self to observe rapidly, facility will gradually be acquired in recording rapidly one's impressions in a rough sort of shorthand of his own. Many a time this will serve to refresh one's recollection of a scene when opportunity has been lacking for the draughtsman to secure anything like an adequate sketch of it.

A PICTURE should never look labored. If it be overworked, it will have a heavy, lifeless appearance.

WITH dry colors in powder one may get any sort of effect, according to the amount of oily or resinous or gummy vehicle employed. Used with pure water or with any highly volatile oil, like spike oil or volatile petroleum, the result will be, as soon as the surface is dry, the same as that of a pastel drawing. Those who are used to brush-work, and find the crumbling pastels difficult to handle, can, therefore, obtain much the same results in the way just indicated. Add a little oil or resin, and one will have a painting of the quality of distemper. Increase the quantity of oil or resin, and the result is a painting in oils or in varnish.

ALWAYS try pastel combinations upon a separate piece of paper before rubbing the crayons upon the canvas or paper. This precaution will keep the color crisp and fresh. Very little rubbing is needed in finishing, merely a general softening of adjacent tones together at the edges. The high lights should be boldly put on with broad strokes, and not retouched unless necessary.

FIXING PASTELS on the surface with any of the special preparations sold for the purpose cannot be done without destroying their velvety mat texture, which is their great charm. When one is making a finished painting in pastels, however, it may be useful to fix the first sketch from the back. It will then be possible to

work over it with ease, but the final work cannot be completely fixed.

THE best way to fix a batch of pencil drawings is to dip them into a flat pan full of milk and water in equal parts, so as to dampen the back without permitting any of the fixative to run over the face. If it does, a white deposit will be left to mar the drawing.

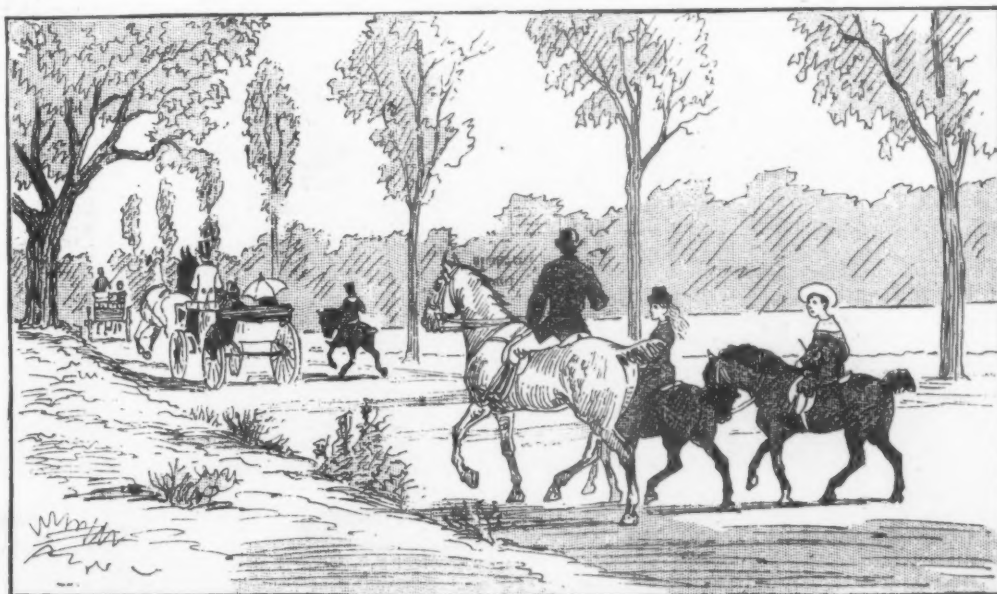
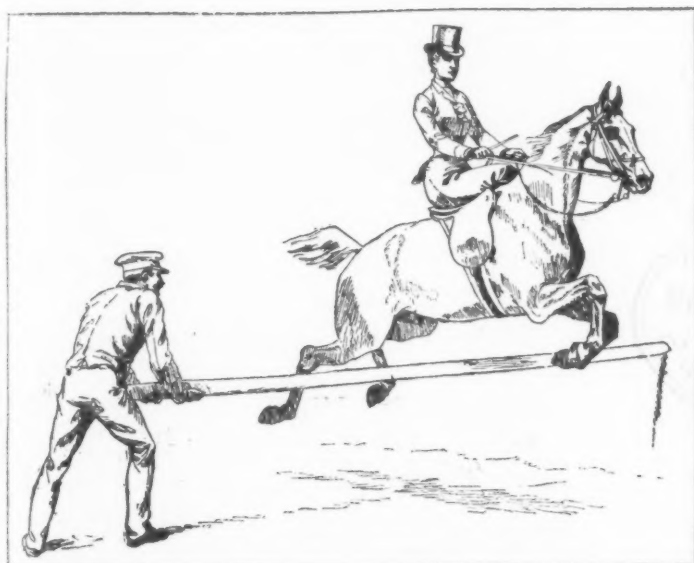
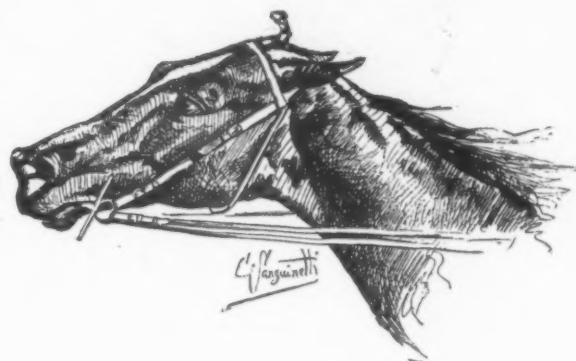
THE oils most used in painting are linseed-oil and poppy-oil. Linseed-oil is the most valuable, being a better dryer than poppy-oil and more transparent when dry; but it has a peculiar effect on lakes, converting them in time into a substance like india rubber, as every one knows who has had occasion to keep a tube of Madder Lake a long while without using it; lakes so transformed may be dissolved in spike-oil and so used; but it is better to throw them away, as they never quite dry again, but act like bitumen, and will finally ruin any picture that they may be much employed in. When this change occurs it is a sign that the oil has become acid. A good deal depends upon the process of grinding, especially as to the opacity or transparency of the colors. The trouble with some color manufacturers is that they aim solely at producing pigments that will keep most as long as possible and in any climate. This they accomplish by using an inordinate proportion of oil, poppy-oil for the most part, which not only renders the colors disagreeable and difficult to handle, but compels the employment of siccatives. The best makers, however, take pains to put their colors on the market in good workable condition. It is true that if stored away for a long time, these colors become so dry as to be useless; but that is not so serious a matter to the practising painter or industrious student as never to have well-ground colors. The more oil the worse, too, for the picture in the long run, as it darkens and yellows with time; and is, indeed, the most ordinary cause of such changes. Many painters are in the habit of absorbing the excess of oil with blotting-paper before beginning the day's work; but it is cheaper to buy colors that do not contain an excess of oil.

IN some extreme cases French color-makers have gone so far as to use no proper coloring matter. Wax will give a body to oil, and a few drops of aniline tincture will give the mixture any required tint at a ridiculously low cost. Only the color becomes beautifully, or, rather, unbeautifully less in a very short time. And these colors, likewise, tend to scale off, especially wherever a part has been repainted. The great advantage of having colors with a great deal of coloring matter and but little oil is that they cover exceedingly well; that they mix without becoming muddy; and that they may be made more transparent at will by the addition of a varnish, without reducing their coloring power too much. If they are found to work too "stiff," that is easily remedied by the addition of a little spirits of turpentine.

IN PHOTOGRAPHING PAINTINGS or any other colored pictures, the employment of what are known as isochromatic plates is very valuable in rendering the colors in their true relation to each other. With ordinary plates, the yellows come out almost black and the blues almost white. The increased sensitiveness given to yellows by the use of the isochromatic plate is very serviceable in photographing manuscripts and prints which have become discolored by age.

RED CHALK may be used with a wash, as is sometimes done with black crayon. The drawing, on lightly tinted drawing paper, is gone over with a sable brush and water, covering down the distance with broad, flat tints, subduing the texture of the crayon in the flesh and wherever it may be too coarse, and completing the modelling. The paper should be stretched as for drawing in water-colors. The natural red chalk acquires a somewhat darker tone when so washed over, but the artificial sorts very often wash away altogether.

SOME painters have a bad habit of using distemper for their first sketch. It has many faults; for if too little glue is used it crumbles away like pastel, and if too much it cracks and scales off. When just the right proportions are hit, distemper is merely a sort of water-color painting or gouache; but as gum arabic is every way preferable to glue, it is better to use water-color.



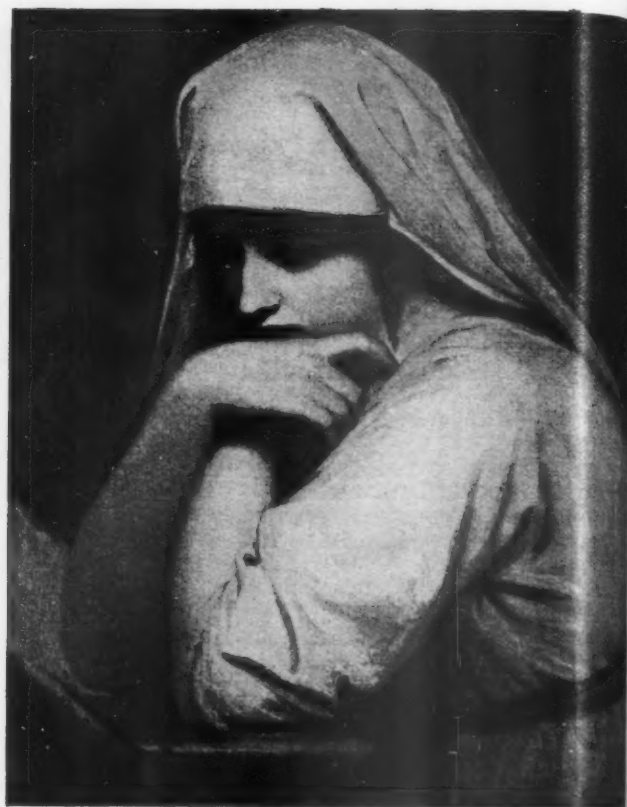
STUDIES OF HORSES
ON THE ROAD AND IN THE
RIDING SCHOOL.

THE EARLY ENGLISH
SOME NOTABLE EXAMPLES BY SIR
SIR THO WRE



THE HON. MARY MONCKTON. BY SIR JOSHUA REYNOLDS.

RECENTLY SOLD, FROM THE COLLECTION OF THE LATE SIR JULIAN GOLDSMID, BART., FOR £7875.



"CONTEMPLATION" (LADY HAMILTON). BY GEORGE ROMNEY.

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JANE, COUNTESS OF HARRINGTON. BY SIR JOSHUA REYNOLDS.

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MISS HARRIET SHORE. BY GEORGE ROMNEY.

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BY SIR JOSHUA REYNOLDS, GEORGE ROMNEY, AND
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LADY ANNE BINGHAM. BY SIR JOSHUA REYNOLDS.
IN THE POSSESSION OF EARL SPENCER.



LADY PEEL. BY SIR THOMAS LAWRENCE.
IN THE POSSESSION OF SIR ROBERT PEEL.



THE HON. MRS. STANHOPE. BY SIR JOSHUA REYNOLDS.

AFTER THE MEZZOTINT ENGRAVING BY A. N. SANDERS, MADE WHEN THE PICTURE WAS IN THE NOVAR COLLECTION. THE PAINTING IS NOW IN THE POSSESSION OF BARON ALPHONSE DE ROTHSCHILD.



MRS., MISS AND MISS POLLY PAINE. BY SIR JOSHUA REYNOLDS.
IN THE POSSESSION OF HENRY F. BRAUMONT, ESQ.

CHINA PAINTING.

THE SUPPLEMENT AND OTHER DESIGNS.



LOVER decorations such as are given on the first of our thin supplement pages this month will be found useful for many purposes, such, for instance, as an oatmeal set, a dish for honey, or a berry service, and they would serve charmingly for a set of plates. The dish may be

tinted from the edge in, leaving the centre or lower part (as the case may be) white. Celadon, Apple, Coalport, or Chrome Water Greens would all be good; so, too, would Light Coffee or Turtledove Gray, or Light Ivory Yellow. The border may be carried out in gold and enamels, or in flat color, showing the triangular marking of the leaf instead of a loop.

There must be no harshness about the flowers. In the pink, the strong color kept away from the outlines, where the gray green is softened into it, will help to round them up. Light tones of Deep Rich Purple, with a slight addition of Carmine, are wanted, and at the top of the head, where the little florets are newly opened, they run into the German Deep Purple, not too strong. This color is more nearly a crimson than that of the Lacroix palette. The shadow side is also warmer, more Deep Purple. The green showing between has a foundation of whitish gray green, broken with touches of yellow green. The leaves are a dark warm green, whitish at the back, and with silvery markings.

The heads of the white clover will be rounded up with gray; they are greenish in the centre, where the unopened florets are folded close together. As they develop into the pea-shaped flower, they stand out, showing the tiny hair-like stem and pale green calyx, and, fading, they fall around the main stem in tones of pinkish brown, and sometimes warm gray and yellow brown. The coloring is exquisite, and the heads range all the way from white to clear rose pink. The latter have pink in the stems, but the faded flowers of both are the same.

The Raised Paste Decorations (Nos. 1710-1714).—For the grape-vine motive, lay in the leaves with a flat coat of raising—the gold will thus appear richer than on the bare china. Pick out the veins and tendrils with very delicate lines, making the stems heavier, but perfectly true. The grapes may be gilded flat and burnished with lines to indicate the form, or slightly picked out with raising. The floral border (No. 1714) may be carried out in monochrome or in the proper colors. The whole may be gilded flat, and burnished to bring out the light and shade. If in color, use Deep Red Brown for the flowers, the prominent ones being almost white; the stems will be brown and leaves warm green, in some places marked with brown. Either Celadon, Light Ivory Yellow, or Turtle-dove Gray would be an agreeable ground.

The Bloodroot Border (No. 1715).—This graceful arrangement of one of our loveliest spring wild flowers gives a better chance for color effect than we often find in one plant. The flower is pure dazzling white, without tinge of any color, and must have clear and perfectly neutral gray shadows. The stamens are deep golden yellow. Make the stems of both flower and leaf a milky green tinged with pink (Deep Red Brown) from the bottom, and the leaves cool bright green with warm shadows, reddish veins, and silvery at the back. That folded around the flower stem will relieve the green of the face, and those around the buds show silver only. The buds show both green and white, having a two-parted calyx of milky green, the full size of one of the petals; this falls as the flower opens.

The scheme of color will be white and gold, at the top gray green; then stronger green and silver, through

pink to the rich orange red and brown of the roots, and the background may be tinted to harmonize. Rich, warm, broken greens at the bottom, into a still cool tint, like Chrome Water Green, at the top.

The Other Borders.—The honeysuckle motive (No. 1707) would do well as a border for a punch-bowl, umbrella-stand, or large bowl for fruit. The solid ornament should be laid in flat with raising; or it might be outlined only, and filled in with color. Treat the trefoils in the same way. The two horizontal lines forming a band may be made out with large gilded dots, which must be perfectly uniform. The space enclosed by them may be gilded or tinted, having dots of enamel to correspond with the tinting below. There is a special enamel to

instance, Yellow Brown and Brown 17 on a ground of Light Ivory Yellow; or Maize or Chestnut Brown on itself, or Turtle-dove Gray; Greens to harmonize on Celadon, Chrome Water Green, and Coalport Green; Deep Red Brown and Flame Red (not too strong), each in tints of the same, making a warm pink, and salmon pink; Carmine 3 and Deep Purple on Rose Pompadour, and Violet-of-Iron on a tint of warm gray and Violet-of-Iron. Seaweeds are found in every color and combination of colors but blue.

The trouble of transferring the design can be materially lessened by first making a correct drawing, then picking a stencil from it on moderately heavy lead foil. This can be moulded to the shape of the plate and carefully lifted off and on, and pounced with Lamp-Black. For a pounce, glue a piece of an old felt hat on the end of a large spoon. Have the Lamp-Black in a box; dip the pounce into it, and then rub it nearly off on a paper. It should leave only a gray dot on the china.

The Conventional Design (Nos. 1703, 1704)

would be suitable for a five-o'clock tea-set among many other purposes. Choose a shape low and round, having a broad shoulder for the decoration; the ware should be the very best. It will be found easiest to put in the half circles connecting the ornament with tiny dots, to be gilded as a line. If a line is used, it must be perfectly true and smooth, for the success of the whole will depend upon neatness of execution. For the petal-like forms of the ornament, the raising, if properly manipulated with the brush, may model the tips slightly into prominence, with a depressed line down the centre, the brush being lifted as the paste falls into the hair line at their joining. This work requires a certain mechanical skill only, that may be acquired by any person having a steady hand. Use the small border for the base, and gild the covers and top of the cream pitcher with a narrow rim only. The narrower border will do for the cup and saucer if the other is too heavy. And a simple monogram in script would be a pleasing addition on the large objects.

Another effective treatment would be to tint the lower part of the object, making the large design form a border between the tint and the white china.

The Two Panels of Cupids on this page will make handsome plate decorations, or will serve for the covers of puff and jewel-boxes, bonbonnières, and many other uses. Choose a plate with an ornamental border, which can be picked out with gold. Tint the plate, and make the border to the panel with a neutral color to harmonize, shading it with stronger lines of the same. This must be done in a flat, clean, workmanlike manner. Brown 17 with Pearl Gray, or Chestnut Brown, or Warm Gray worked up with Violet-of-Iron, harmonizes with many colors; but with a strong blue, pink, or Coalport green, it had best be gilded, and either picked out with raising or etched with red bronze. The background to the figures will be clouds, tinted warm sunset colors, and sometimes showing blue between. For flesh tints use two parts Ivory Yellow to one of Carnation 2, and make a gray with Deep Blue Green, Yellow Brown, and Carnation. Lay in the whole figure with

the flesh tint—a thin coat—and while wet block in the grays. Soften with a small blender, and warm up the deepest shadows with a touch of Deep Red Brown and Brown 108. Make the hair a flat tint with Ivory Yellow and Black. Next put in the background and drapery, softening it into the figure. Dry and scrape the picture carefully. Model up for light hair with Yellow Brown, and for dark with Brown 108 and Brown 17, preserving gray in the lights. Retouch the figure as necessary, using the same colors as before. Keep the lines indicating the features very soft, and be careful not to get the grays too strong, as the blue will intensify. This work will require two firings, which will give a chance for further retouching. Next month we shall give two companion panels to these, representing "Music" and "Painting."



PART OF A SERIES OF DECORATIVE PANELS.

(TO BE CONTINUED.)

use on gold, to be had in white, scarlet, turquoise, and several other colors. The rest of the designs should be delicately outlined with a raising, and gilded flat on the china.

The border No. 1708 may be treated in gold or monochrome, the large figure solidly. The connecting ornament is outlined with tiny dots of raising, and filled in with a color harmonizing with the tinted ground; or the whole may be defined with a stronger line of the same or a contrasting color.

The seaweed design (Nos. 1711, 1712) intended for the top of a salad-bowl may easily be adapted for a circular arrangement, and so form an excellent decoration for a set of plates in monochromes of seaweed colors. The beauty of the effect would be enhanced by making the forms dark at the top and lighter toward the tips. Use, for

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THE CHICAGO CHINA PAINTING EXHIBITION.

THE BUFFALO CHINA PAINTING EXHIBITION.

It is safe to say that nearly all the good china painters of the Middle West are represented at the annual exhibition of the Western Decorating Company, of Chicago. From as far East as Bridgeport, Conn., Mrs. Burlock sends well-executed decoration in shaded gold and bronze. From as far West as Colorado, Miss Ida Failing sends an elaborate jar with original paintings of Colorado landscapes about the collar, the native columbine and the Mariposa lily upon the body. Miss Mary Phillips shows exquisite daintiness in the relief work on a pale blue and gold "Empire" chocolate cup. Miss Mabel Dibble sends a skillfully treated vase in Doulton style, as well as some cups on which is used the dark invisible "Dibble green" invented and named by her. Mrs. C. J. Miller, of Peoria, sends a Coalport set, gold dotted with turquoise; Miss Dally, a neutral green cream-jug covered with an original decoration of dull pink conventionalized flowers. Mrs. Charles D.

Stickney, a new exhibitor, has among other things a beer-mug, on which a pretty peasant maid plays the violin in a rich setting of Pompeian reds.

The most interesting corner of the exhibition is the alcove allotted to work by Mr. H. O. Punsch. The pieces vary from a large punch bowl, adorned with nude nymphs and cupids, to a small Dresden umbrella top or a microscopic miniature, for which a magnifying-glass is provided. There are twenty odd of these pieces, all wrought in the careful, conscientious Dresden manner—Punsch is a pupil of the famous china painter Herr Till. His portraits seem to have attained all excellence possible in this kind of work; his set of chocolate cups decorated with Watteau scenes are charmingly graceful, and the many copies of well-known paintings—"Psyche," "Christ in the Temple," "The Wine Cellar," and others—are of a kind only to be matched in the famous gallery of china paintings at the Pinacothek in Munich.

Mr. B. F. Aulich, the distinguished teacher, sends an oval slab, a tall, egg-shaped vase, and a high tankard painted with roses and grapes in the broad manner associated with his name. Mr. Bischoff maintains his reputation as a colorist, especially with a superb punch set and a large covered jar, effective in Napoleon Green and roses. Mr. Leykauf sends from Detroit a large jardiniere exquisitely decorated in palms. Among others who should be mentioned are Mrs. A. A. Frazee, with the novelty of decorating on bisque, and with a charming portrait of an old lady and child; Mrs. Lawson, with a tankard and mugs covered with vine leaves in warm brown tones, melting together after the fashion of underglaze painting; Mrs. H. T. Wright, with some entirely original applications of geometric patterns in a rich Oriental style, and Miss Henrietta B. Wright, who sends, among other things, a finely rendered portrait of a lady, face softly painted yet full of character, hair, black lace veil and brown fur rendered with a nice feeling for texture. Her portrait of Rosa Bonheur is chiefly interesting as being from the latest photograph of the distinguished animal painter, and intended for presentation to her.

The inexperienced are apt to make their color too cold. The other extreme is the less objectionable. Warm tints are invariably pleasing. Warm grays, for instance, are more attractive than the uniform cold bluish mixture some painters affect. Observe that the shade on yellow is a warm, greenish blue, and pearl gray shadows are usually to be found in white.

THE annual display of china (painted by American amateurs) made by Messrs. W. H. Glenny Sons & Company, of Buffalo, while not so large as that of 1895, is altogether better than has been made any previous year.

The first table as one enters is labelled "Work of L. Vance Phillips and pupils." The choice pieces by the pupils of this very successful teacher are: a lamp with exquisitely painted cupids floating amid panels divided by delicate gold scrolls of raised design and connected by garlands of roses, by Miss L. Thompson, of Bloomington, Ill.; a large vase with "Hearts Awakening," after Bouguereau, set in a scroll framework, which is repeated on the reverse side, enclosing there a charmingly executed study of roses—neck and base elaborately finished in gold and ivory—by Miss Mamie Randall, of Dallas, Tex.; a tray with Watteau subject by Mrs. H. J. Shuler, a charming bit of color. A vase, "The Bridal Day," Kay's well-known "Lorelei," and Paul Shuman's "Pitcher of Tears" are well executed, and received much praise. Of Mrs. Phillips's own work, "Portrait of My Daughter" has received "honorable mention;" but perhaps the most admired is the vase called "Evening," the chief decoration showing a cupid holding

aloft a bell laden with roses, the whole elaborately embellished with gold and enamel. Very admirable is the exhibit of Mrs. A. B. Leonard, of New York, focussed by a set of dinner plates with underglaze blue borders, in each of which are reserved medallion spaces containing original designs of birds enclosed in garlands of raised paste, faultlessly executed. A chocolate pot, plate, cup and saucer, with small pink roses and irregular scrolls of raised gold and turquoise enamel, finished with a blue tint, make a beautiful set. A punch-bowl and a few odd plates complete a collection so choice that, as an entire exhibit, it could not well have failed to receive the "honorable mention" accorded it. To T. Marshall Fry, of New York, was given the prize of the exhibition, a silver loving cup—"for the most creditable exhibit in execution, in variety of work, and originality of design." The decision of the judges seems to meet with general satisfaction, for the work is not only beautiful and artistic, but differs from that of any other competitor. Mr. Fry's originality is marked both in his color and in his design.

Miss Emma Dakin, of Buffalo, exhibits a beautiful fish set and a fruit set, and a vase with rose decoration, for which latter she has received "honorable mention."

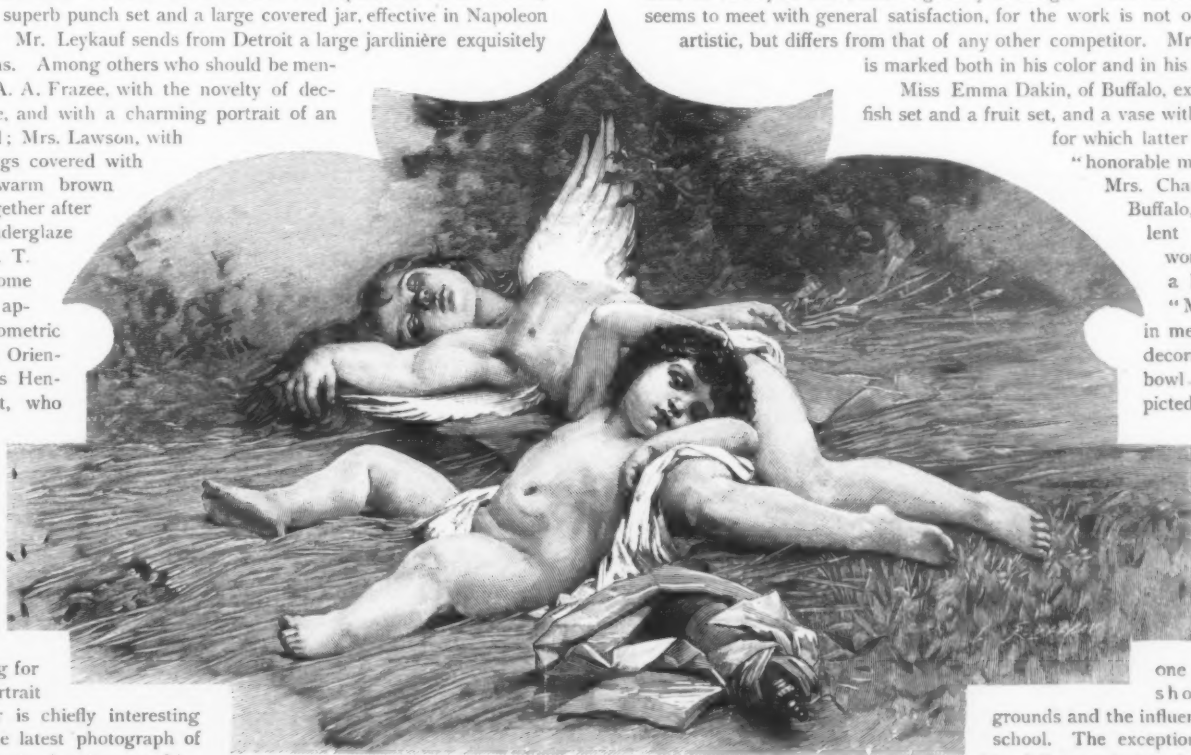
Mrs. Charles Stickney, of Buffalo, makes an excellent show of figure work, which includes a Bouguereau's "Motherhood" used in medallion as a vase decoration; a punch-bowl with monks depicted enjoying a feast, and a plaque with the head of Maria Theresa. Much of her work is finished in Pompadour Brown and etched gold. With the exception of one piece, all of it shows dark back-

grounds and the influence of the Dresden school. The exception is a small vase in delicate coloring, having a charming female figure as the chief decoration.

Mrs. E. F. Combs's slab of poppies attracts much attention. Miss Jennie Hayden's fern dish, vase, and plates are artistic in design and color. Mrs. F. J. Shuler's very pretty exhibit includes a slab with four figures, "Charity," and a cake plate with roses on a cream tint, with sugar-bowl and cream-pitcher in the same style. Miss Leta Hörlocker, of New York, sends a tray of chrysanthemums with a maroon



"SPRING." FIRST OF FOUR DECORATIVE PANELS OF "THE SEASONS."



"SUMMER." SECOND OF FOUR DECORATIVE PANELS OF "THE SEASONS."

border, a comb-and-brush tray decorated with forget-me-nots and gold scrolls, and a tankard with grapes, showing originality of composition combined with excellent color and fine modelling. Among the collection of plates sent by Miss Evelyn De Witt, of Buffalo, a noticeably pretty one has white hawthorn blossoms and maroon border, separated from the decoration by effective gold scrolls. She also shows effective work in Delft Blue. In her specialty of painted and enamelled glass, Miss Anna Siedenburg, of Chicago, sustains her high reputation by a unique and beautiful exhibit.

Miss Minerva Faulkner, of Dansville, N. Y., deserves special mention for a dainty writing set, embellished with designs in Dresden style. The "honorable mention" accorded to the Misses Mason, of New York, for their plates decorated with roses and jewels, a landscape with a green border, a hawthorn-decked marmalade jar and other objects is well merited.

Some of the exhibits come from as far West as Omaha, two of these of special merit being the work of Mrs. T. M. Orr and Miss M. Butterfield. Thirteen States and Canada are represented. The good attendance at the exhibition must be gratifying to the Messrs. Glenny, who certainly have done all in their power to make it successful.

SOME "DON'TS" FOR CHINA PAINTERS.

DON'T use a color that is new to you until you have fired a test piece; then you can see what it is like, and form some estimate of the work it will do.

DON'T be discouraged at a few failures, but find out what caused them; then they need not occur again.

DON'T expect to use mineral colors with success without being perfectly systematic about everything. This is no haphazard work. The most seemingly careless effects are due to method. The fact expressed by a few simple touches usually is due to the artist's perfect command of his technical resources.

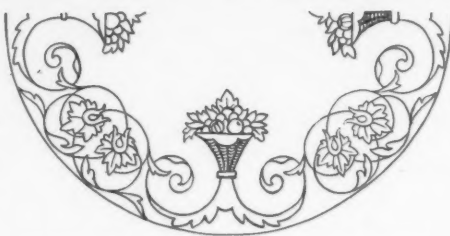
DON'T exhibit your work done under instruction along with your early efforts in imitation of that work. You may deceive yourself, but not your friends.

DON'T excuse your failures by such remarks as "Oh, that does not mean anything, I just did it for fun." It is not worth while to do anything that has no meaning.

DON'T try experiments on an expensive piece of china. You may come to grief. Better risk having a test piece fired, or use something less costly.

DON'T try to force a weak color. Overloading it will not make it darker, but will injure its effect in firing. Select another in harmony, to strengthen the deepest shadows.

DON'T try to bring the colors on the palette into working condition with the brush. The palette-knife

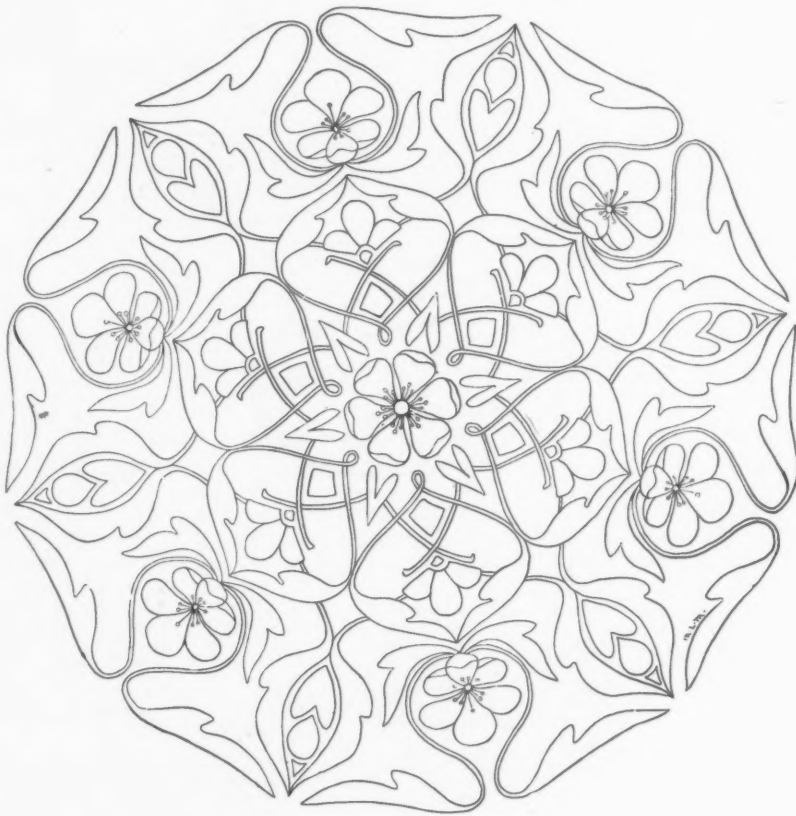


GLASS DECORATION. BY ANNA SIEDENBURG.

is not so expensive a tool to use, and it will do the work much better.

DON'T undertake to decorate china that has been used. It will, in washing, have absorbed grease and salt through the unglazed rim on the bottom. And the chances are that it will show gray or black spots after firing.

DON'T expect to get delicate or highly finished effects



BONBONNIÈRE COVER DECORATION. BY M. L. MACOMBER.

by using small brushes. A brush should be large enough to carry sufficient moisture to keep the color in order until it can be laid in place. Otherwise dots will be specks and lines hard, dry scratches. Its fitness for work is in the delicacy and elasticity of the paint.

DON'T let color dry in the brushes; acquire the habit of always washing a brush before laying it down, and often while using it rolling it to a point on a soft

cloth. Then it will not be necessary to keep special brushes for certain colors. Have a small, wide-mouthed bottle of alcohol for the purpose.

DON'T consider the year complete without having undertaken and carried out some line of investigation or experiment, if it is only to find out to how many uses you can put some certain color. You will have a better knowledge of that color, and will probably have the desire to extend the knowledge to other colors, and so in time come to have a pretty thorough understanding of the resources of your entire palette.

DON'T be afraid to adopt new methods and ideas. The world is not standing still, and we have no right to do so. Importers are adding new materials to their stock. Manufacturers are bringing out new colors and mediums for our benefit. They can do no more, and it is for us to prove them.

DON'T depend upon the knowledge and experience of your friends a hundred miles away. However willing they may be to serve you, they may, lacking a proper knowledge of details, fail you at any time. If your pink roses come out an ugly brown red they may suppose the carmine was underfired, when you have forgotten to state that your brushes were old and full of half-dried color, and that you did not clean your palette properly, not wishing to waste the accumulation of several days' work. Try, first, to get a knowledge of the individual merits of each color; they are all like people, having their good and bad qualities, and must be treated accordingly. Most failures may be traced to some disregard of very simple laws.

DON'T be afraid of keeping a book to write down facts, and refer to it when in doubt. Then, perhaps, the long-suffering teacher will not be obliged to answer the same question fifty times within three months. Of course, that is what you pay the teacher for; but the time might as well be expended in his imparting some new information. C. E. BRADY.

TREATMENT OF DESIGNS ON THIS PAGE.

The Sèvres Border.—Tint the space behind the lattice with a rather strong color—pink, green, or blue. The scrolls bordering it and the ornament below are to

be picked out with raised gold. The lattice is gilded over the color with *unfluxed* gold. The flowers should be painted in dainty colors, and the connecting vines mostly gray.

The Bonbonnière.—A very rich effect can be had by outlining the whole of this design with raised gold; the centre ornament with tiny dots, to be gilded as a line, and outside that with exceedingly fine lines. Three harmonizing colors may be used in filling in the spaces—the lightest in the centre.



BORDER FOR CHINA DECORATION IN THE OLD SÈVRES STYLE. BY LEONARD LESTER.

NOTED AMERICAN CHINA PAINTERS.

XXII.—MRS. L. W. HOLCOMBE.

ONE of the pioneers in china painting in the United States, Mrs. Holcombe has for eighteen years been a successful teacher of the art. But she has by no means restricted herself to overglaze decoration; she



MRS. L. W. HOLCOMBE.

PAINTER ON PORCELAIN, POTTERY, AND GLASS, AND IN OIL AND WATER-COLORS.

studied underglaze both with Mr. Charles Volkmar and with artists of the Cincinnati Pottery, and her work of this sort shows a happy blending of the double influence. She is also quite at home in glass decoration. Doubtless her facility in both oil and water-color painting has served her in good stead in her clever manipulation of

mineral colors. Her handling is marked by delicacy and she shows a refined perception of color. Daintiness is a characterization of most of her work, but she does not hesitate to undertake such as calls for breadth of treatment; one of her most ambitious efforts—it was also one of her earliest—was her tile fireplace decoration for the Academy of Science, Davenport, Ia. She works equally well at figures, flowers, and landscape. Some of her recent productions in enamels and raised paste are very charming, notably a set of plates with wild-flower motives. Mrs. McClellan, a clever painter on tapestry, is a sister of Mrs. Holcombe, and does all the firing of the china for her school. Mrs. Holcombe is a member of the New York Society of Ceramic Art; for some time she was its treasurer, as well as of The National League of Mineral Painters. Her studio is in New York.

XXIII.—MRS. WORTH OSGOOD.

This lady, who has done so much for the general advancement of her art, is especially identified with Brooklyn, N. Y., where she founded the Society of Mineral Painters of that city, and she is still the president of it. It is twelve years since she took up the study of china painting, and to-day she works as indefatigably and experiments with as much eagerness as when she began. She was three years at the American Faïence Manufacturing Company's factory, at the time that Mr. Edward Lycett was in charge. She learned underglaze painting from one of the teachers of the Rookwood Pottery.



MRS. WORTH OSGOOD.

PAINTER ON PORCELAIN AND POTTERY.

When the latter declined to fire any more pieces for outsiders, Mrs. Osgood gave up underglaze for a while, but later she resumed it under Mr. Charles Volkmar. She paints both figures and flowers, her favorite subjects of the latter class of work being chosen from the white or delicately tinted varieties, which accord well with the daintiness and refinement of her

style. Her palette is very simple, ten colors being the limit. Mrs. Worth Osgood has won prizes at The World's Fair and at the exhibitions of the National League of Mineral Painters, of which she is one of the most valued members. For the past year she has edited the "National League Notes." She enjoys the distinction of being the first American woman admitted to study at the Sèvres factory; her instructor there was M. André Dessart.

XXIV.—MISS MAGDA M. HEUERMANN.

This lady is one of Chicago's best ceramic artists, but her charming portraits are seldom sent to Eastern exhibitions. She is a member of the Palette Club and of the Chicago Ceramic Association. Her work is frequently seen at the Chicago Art Institute shows, and she has several times been represented at Munich. If she should care to wear all the medals she has won, they would nearly cover her chest. She took three at The World's Fair, and gained others at The World's Exposition, New Orleans, 1885, at the North, Central and South American Exposition, 1886, and at the Pennsylvania Museum, 1888. Miss Heuermann's first instructor was Mr. H. O. Sammons. In 1890 she went to Europe for three years to continue her studies. During her stay in Munich, the famous Professor Lenbach took unusual interest in her work, and she profited much by his valuable criticism. In 1895 she revisited Europe, making a tour of the chief ceramic factories of Sèvres, Zurich, Nymphenburg, Meissen, Kiel, Berlin, Copenhagen, and Delft. She is best known as a figure and miniature painter.

XXV.—MISS E. C. DARBY.

In noticing the work of this admirable New York artist, it becomes necessary to divulge one of the secrets of the editorial sanctum. The lady is no other than the "C. E. Brady," whose valuable articles in The Art Ama-



MISS MAGDA M. HEUERMANN.

MINIATURE AND FIGURE PAINTER.

teur have so long delighted its large clientèle of china painters. We regret exceedingly that we are unable to accompany this statement with her portrait. Before Miss Darby took up china painting she had made a name for herself as a flower and landscape painter. She is almost entirely self-taught, her knowledge of the ceramic art having been gained by experimenting, and by occasional talks with an old French decorator. She paints both figures and flowers. Her drawing is excellent and her coloring soft and delicate, much of that charming refinement of color for which her work is particularly notable being due to her artistic feeling for the "grays" of whatever subject she may have in hand. Still she is not afraid of rich color, and she produces exquisite decorations with jewels, enamels and raised paste. But she knows too much to lavish the resources of her color box at the expense of artistic effect, and every "jewel" or dot of enamel that she introduces into her work is there for a purpose, and is made to tell. Unfortunately, she seldom sends to the ceramic exhibitions; nearly all her time is taken up either with teaching or in executing her numerous commissions.

XXVI.—MRS. SARAH STUART FRACKELTON.

This well-known resident of Milwaukee was the first woman in America to become a potter. Her first experiments were made with very crude materials. She ground her clay in a small coffee-mill and rolled it with a pastry roller. From this stage she has advanced so

much that now she is at the head of a large manufactory, where all sorts of American colors and other appliances for china painting are made. At the Antwerp exhibition last year, her colors and bronzes, as well as her painting, gained her a medal. At The World's Fair she received eight awards. Mr. Frackelton also has done much to raise the standard of the manufacture of salt-glazed wares in this country. One of her blue salt-glaze jars (for olives), two and a half feet high, made of ordinary gray clay, and decorated with olives and leaves in high relief, won a medal at The World's Fair; it was bought by Mr. John T. Morris, of Philadelphia, for the Pennsylvania Museum. An elaborate wine-bowl of similar character, decorated with clusters of grapes and leaves in bold relief, and bearing the names of the three caravels of Columbus, was another of her successes. This she presented to the admiral of the Spanish fleet, at the time of The World's Fair. Mrs. Frackelton is known also as the inventor of a kiln for firing china and as the author of a sprightly book on china painting, entitled "Tried by Fire." We regret that there is no available portrait of this versatile lady.



MR. ROBERT BIER.

MINIATURE AND FLOWER PAINTER.

XXVII.—MR. ROBERT BIER.

Like so many of the leading male china painters in America, Mr. Robert Bier comes to us from Germany. He was born in Dresden, and studied at its famous porcelain works, remaining there nine years. From there he went to the Royal Academy in Munich for two years; he subsequently spent three and a half years in England, at the Royal Crown Derby Works. He came to America about fourteen years ago. His specialty is miniature painting, on ivory as well as on porcelain, and in this branch of art he has attained a high degree of proficiency; but his flower work is also excellent. Among his best portraits is one just completed, of the late Dr. McCosh, president of Princeton College; it is on china, and is considered a remarkable likeness.

XXVIII.—MRS. NICOLAI DI RIENZI MONACHESI.

Despite her Italian name, this well-known china painter is thoroughly American, and was born in Philadelphia. She paints both under and over the glaze. She prefers underglaze work, it allowing more breadth of treatment and fuller scope for the individuality of the artist. Mrs. Monachesi is an indefatigable decorator, and takes the greatest interest in the development of china painting in the United States. She has devoted much attention to modelling, and has produced some interesting pieces, showing decided originality. Her work is well known to visitors to the leading ceramic exhibitions. She was for some time vice-president of the New York Society of Ceramic Arts. She has contributed, from time to time, to the columns of The Art Amateur, and has written "A Manual for China Painters," which is to be published this month by Messrs. Lee & Shepard.



MRS. MONACHESI.

PAINTER ON PORCELAIN AND POTTERY, AND AUTHOR.

WOOD-CARVING FOR BEGINNERS.

FLOWER-STAND IN GOTHIC STYLE.

(See Supplement.)



THE working drawings for this design are given in full size wherever it is necessary, the whole design being reduced to show the complete effect. Oak is the best wood to use for our purpose. Always choose hard wood for your work. Carving in pine or white wood never looks crisp. The necessary stock seven-eighths inch thick and the making up are inexpensive. The neatest way to put the pieces together is to mitre them. It is better to have the stock got out by a cabinet-maker, as the legs are band-sawed. The expense of getting out and making up will be between three and four dollars. I strongly advise those persons not accustomed to use a jig saw, circular saw, or band saw, or even planer, not to touch them to get out stock; for I have seen cases where one or two fingers have been lost by inexperienced persons trying to handle these tools. It has not been my aim to advocate the carver getting out his own stock, for cabinet-making and carving are two very different branches, and a person may be very clever at one of them without knowing anything at all about the other. If one can do both, so much the better. Be sure not to cut this design in a "finicky" way; have it bold and dashing. Keep strictly to the outline. Of course, the tools must be in good condition. The transferring is to be done in the usual way, by means of blue paper and a dull point. After the design is on the wood, take a large veining tool and go all around the outline. Before removing the background—which should be one quarter inch deep, and is done with a flat gouge—it would be well to undercut slightly the outline of the whole design, thus giving a little shadow. This must be done with those tools that fit the various curves. Place the wood on the bench and clamp it down, taking care to have a bit of wood or hard rubber under the clamp, to prevent it from injuring the wood.

After the background has been cut out, take a fluter and cut the line where the leaves roll over, and with the gouge make as much undercutting as plainly to show that one part of the leaf rolls over another. There is not much modelling on these leaves. With a large veining tool cut the sunken midrib, also the ribs running from each point toward the centre of the leaves. Take a flat gouge, and with the concave side down round the leaves on one side of the midrib; then, with the convex side held down, hollow the other side of the leaf. This gives the twisted appearance so characteristic of the Gothic style. Be sure to give a slight undercutting everywhere. The stems roll over scroll-like, and should be bevelled toward the background. The background need not be even and smooth, only clear of chips and not display cuts that show the shape of the end of the tool. The various pieces of this object should be carved before they are put together. You will notice that each side has a shield on it; this is quite characteristic of the Gothic style. The shapes of these shields can be varied to suit the taste of the carver, and he can even have his own shield and family device on it if desired, or a motto may be used. There is a section shown of the egg and dart moulding near the top of the stand. This moulding need not be cut perfectly smooth, but care should be taken to get good curves on it, and the shapes should be alike, as well as the size of the eggs and darts. One practical way of insuring this is to take a compass and space off the surface of the moulding according to the number of eggs and darts to be placed on it. Then take a piece of paper and cut it to the exact size and contour of the egg, place it on the moulding as many times as it is spaced off, and draw around it. Thus there is no chance of unevenness such as would come from free-hand sketching, and yet the variety of strokes and cuts in carving these into relief will give the stamp of hand work, and take away any effect that might look mechanical from the spacing.

The top of the stand is seven eighths inch thick and has a moulding round it, which is left plain from preference, as the top of the stand has flat carving upon it. An object should never be overcrowded with ornament. Some places must be left plain to rest the eye. The carving on the top must, to conform to fitness, be very low in relief, one eighth inch being sufficient. It is

treated in precisely the same way as the sides, except as to depth. The top is fastened on by glued wooden blocks from the inside, or with blocks screwed on from inside. A finish for this stand may be of shellac, well rubbed; or the usual beeswax and turpentine, mixed warm and rubbed in with a woollen rag; or simply linseed-oil. It is the aim to give in this series simple objects that are easy of construction, for experience in teaching shows that even if a person be ambitious to start with large, showy pieces, simple ones have to be resorted to in the end. One is often tempted to give designs for large, elegant, and therefore showy pieces of carving—things requiring much artistic taste and practical skill both to design and to carve, but they would have been useless to amateurs. There is always a demand for things that cannot be bought in the stores, even if the objects be very simple and easy of construction; their unique character gives them a special value.

KARL VON RYDINGSVÄRD.

THE FINISHING OF REPOUSSÉ METAL WORK.

BURNISHING.

FOR "burnishing," various sizes of steel burnishers of sundry shapes will be required, according to the details of the design. These tools must be kept bright with rouge or crocus, and rubbed strongly over the parts to be burnished, occasionally dipping them into a little ox-gall or stale beer. The brass should finally be dipped in "sharp water" (i. e., a weak solution of the acid) to brighten the burnished parts, then rinsed and dried off in sawdust, when it is ready for lacquering. The appearance of burnishing savors somewhat of the common Birmingham brass work, and is therefore not much recommended.

A variety of dipping is "scratch-brushing," which may be done by hand or upon a lathe; the latter, of course, bringing out the highest color. The hand scratch-brush is rubbed with speed and some force over the brass that has been dipped in a solution of weak acid and cream of tartar in a circular direction, to avoid making prominent scratches. The wheel scratch-brush is fixed on the head of the lathe, a can being suspended above, from which water issues, drop by drop, to keep the brush moist. While the brush is revolving at speed the brass is held against it, the same materials being used as in hand scratch-brushing, with a final treatment, the same as that recommended after dipping. These processes may be applied to copper, but the color produced is not generally admired. Of course, copper scratch-brushes must be used unless it is thought desirable to put a brass tint on some parts of the copper. A common scrubbing brush and fine sand may be substituted for the scratch-brushes, though the result is hardly like to be so good.

Another process is "steam-polishing," which is applicable to brass, copper, and silver. For this method a lathe, though not necessarily one driven by steam, is indispensable. A great drawback, however, is that, besides requiring special appliances, it is the most unpleasant and dirty of all the methods in use. If the amateur possesses a lathe he must also be provided with a special polisher's head, which is used with a "bob" on each side. It is, perhaps, possible to do the work with a spindle, running from the ordinary head to the back centre, on which the wheels, or "bobs," may be fixed, but this means constant changing, besides being far less convenient for large or awkwardly shaped articles. Whichever plan is adopted, the first thing to do is to put on a hard "bob," and having placed upon the object to be polished a handful of sand of the kind used by glass cutters, it must be held firmly against the "bob," and moved about with fresh applications of sand until the whole surface is evenly "sanded." This takes off all roughness, and prepares the work for the finishing touches, but great care must be taken not to sand out the fine tooling or matting. On this account dipping and scratch-brushing are preferable to steam-polishing, in the case of fine work. Now replace the hard "bob" by a soft one, and polish in the same way, using unslaked lime instead of sand. The metal will by this time have received a high polish, but there will be various "lights," or grainings, on the surface. To remove these fix on a "dolly," which is made of layers of linen or fine calico, and with the edges revolving at great speed finish off the polish, which will have an evenness and richness of color not to be obtained by any other means. In this, as in all the other processes,

it must be remembered that much has to be learnt by experience, so that first attempts are not likely to be very successful. Brass may be hand-polished by rubbing with oil and powdered rottenstone, and a rubber made of a roll of good felt, using the edges of the roll on the face of the metal. By employing dry rouge in place of the rottenstone and oil, the same method may be applied to silver.

SPINNING.

A few words on "spinning" will not be out of place here. An amateur with a good strong lathe will be able to make many kinds of trays and bowls, besides portions of other objects, such as candlesticks, for example, and thus increase the range of articles possible in repoussé work. A woodchuck must first be turned of such a shape that, were the object to be made already in existence, the chuck would fit accurately inside it. If you wish to make a small round tray, with its edge simply turned up in a graceful curve; that is to say, not at a sharp angle to the bottom, cut out a disk of metal a shade larger than the extreme measurement of the tray when completed. This measurement should begin at one edge, go down the side, across the bottom and up the other side. Then carefully anneal it. Cut out or turn another piece of wood, rather smaller than the part of the tray that will remain perfectly flat.

In the centre of this must be imbedded a piece of metal (steel is best), with a small countersunk hole drilled in its centre to the depth of about one eighth of an inch. Now fix the chuck on the head, place the disk of metal against that, and next the circular piece of wood, all being perfectly centred; then screw up your back centre so that the point shall enter the hole in the piece of metal imbedded in the wood circle. Thus the disk of metal will be immovably sandwiched between the chuck and the wood back piece, and will revolve with the chuck, leaving visible only that part of it which is to be deflected. The whole should be screwed fairly tight, because there will not be much friction between the steel piece and the point of the back centre, if these be well oiled. Two or three burnishers, made for the purpose, with handles long enough to hold under the arm while working, are required for different forms of spinning, but a straight one with a spatula-shaped end will serve in this case. Place the slide rest in position, rather low down, and have several holes drilled in the top of the rest to receive a steel peg, against which to bear with the burnisher. Holding the burnisher near the centre, with the right arm over the end of the handle, and the steel shaft on the left side of and pushing against the peg as a fulcrum, let the rounded end of the burnisher press the metal from the back centre, toward and against the chuck, beginning close against the circular piece of wood, and working toward the edge, until all that part of the metal which is visible closely adheres to and takes the form of the chuck. Now the superfluous and, perhaps, jagged edge of the metal may be turned off with a cutting tool, or, when the amateur has become efficiently dexterous, it may be neatly rolled back with the burnisher, so as to give a beaded instead of a sharp edge to the tray. This requires practice, and is really a difficult operation; but if the plain, sharp edge is worked over a good curve it will be quite unnecessary for the amateur to attempt anything more. When the back centre is removed the tray should adhere to the chuck and need pushing off with a tool, thus proving that the tray is a good counterpart of the chuck. Great care must be used to avoid turning lines on the metal while spinning, and it will sometimes be necessary to anneal frequently pieces of metal that are large. Be careful also to keep up the tension, or the disk may slip out and be spoiled. This is the simplest form of spinning, but whatever shape the chuck may be, and even though it may be necessary to employ more than one chuck, practice in this simple way will alone give the required skill.

W. E. J. GAWTHORP.

(To be concluded.)

LOUIS XIV. had no less than eighteen boxes for the toilette, in porcelain. This number was, later on, far surpassed by many private persons, and even in the beginning of the century the profusion of boxes for the toilette and for other uses was still more marked. At the sale of Robert de St. Victor (1822) there were seventy-five boxes in gold, in shell, in silver, in wood, ornamented with paintings, cameos, enamels, and precious stones.

ART NEEDLEWORK.

THE EMBROIDERY DESIGNS.

SINCE clover blossoms were so profusely worn in Paris last Spring, artists and decorators have shown a marked partiality for this graceful plant, which is appearing every day with greater frequency on decorated china and in needlework. Our designs on the first of the supplement pages can be treated in various ways, especially with regard to the outside edge. As shown in the drawing, it suggests a finish in buttonhole stitch. In view, however, of the popularity of lace braid combined with embroidery, one might easily make a very dainty border with a straight lace braid of a medium width; that is, a little narrower than the trefoil edge and a little wider than the scallop. Baste the linen on which the pattern is traced to some wrapping paper; then baste the braid in place on its outer side, rather closely following the curves and passing the stitches through the paper. Next, with fine linen thread, whip the inside edge and draw it up until it lies flat; then fill the spaces with lace stitches. Now take out the basting threads and cut the linen away from beneath the lace braid. The space between the scallops and trefoils should also be filled with light lace stitches. The edge of the braid that is attached to the linen should be buttonholed down with white silk. The design itself may be worked in realistic colors or in white delicately shaded with green or pink. The method of shading is distinctly indicated, showing not only the proper balance of light and shade, but also the right direction for the stitches. The straight border could be easily adapted for a square centre-piece for the dinner-table to match the dessert doilies. A novel effect could be gained by working all the doilies in white, shading them delicately in different colors. The border might also be utilized for the ends of a sideboard cloth or for a bureau scarf.

The figures included in the design from the collection of The Boston Museum of Fine Arts (No. 1706) are full of good suggestions for borders. A very little work will bring out these forms well, and, if pleasing color combinations are selected, they can be made very decorative. The originals are worked in white silk on white linen, freely interspersed with gold.

The Cushion Design (No. 1709) may be worked in two parts more conveniently than in one. The solid work of the square may be done directly on framed butcher's linen, or the fabric may be finely mounted on a tightly framed backing and the work done upon it. In the former case it will be necessary to apply the square and border when the embroidery is finished; in the latter the fabric—which must, of course, be the full size of the design, including border, and allowing an inch at least for the making—must be completely mounted. If the first suggestion be adopted—and the method is the more artistic—the border may be worked with good effect on a ribbon. This ribbon should be made up into a hollow square before it is embroidered; that is, the corners should be mitred and pressed so that the corner flowers may be worked over the seams. It may be easily managed if pasted to mounted linen. When the embroidery is finished the linen should not be cut away except along the edges just within the selvage.

Rich color combinations may be employed. The ground material should be the key-note of the coloring, and the work should be done on it around the flowers, thus throwing them out, instead of laying stitches on the flower forms themselves. An old rose-pink satin would come out very beautifully in the petals if the ground was wrought in delicate blue. The leaves then might be worked in an opaque green, a dead shade rather than a vivid color. The flowers should be outlined when the background is complete, either in Roman floss of a lighter shade of old pink than the ground, or a deeper blue; or a gold thread may be couched around them. The central dot may be worked in green and the stamens in one



EMBROIDERED ENDS FOR BIBLE OR PRAYER-BOOK MARKERS.

(SEE "SUGGESTIONS FOR CHRISTMAS.")

stitch of yellow terminating in a French knot. This design may be worked in three tones of a monochrome also with good effect. The ground material will furnish one tone, the open background embroidery another, and the solid leaves a third, so that but one shade in silk will be necessary.

The methods of work for this study on a mounted fabric should be couching or outlining for the edges of the flowers, close long and short or satin stitch for the leaves, and a laid diapering couched at its intersections for the background. The bands which surround the work should be couched in gold, or if all silk embroidery is preferred, these may be laid in satin stitch. If the work is to be applied, a silk or gold couching will be necessary.

A cushion worked in this way will be elaborate and costly, but this design is also suitable for simple em-



CUSHION. CONVENTIONAL TREATMENT.

(FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.)

broidery with inexpensive materials. A mummy cloth or other firm white or ecru linen worked in Delft blues would make a very serviceable and pretty cushion. The work may be done in the hand. First, darn the background through the material in one direction only, or cover it with an overlaid darning, as indicated in the drawing. Work the leaves in the simple French laid style, and outline the little roses in the deep shade. Much care will be necessary to prevent drawing the heavily worked centre. When the work is finished, turn it right side down on a sheet laid on the floor, and, stretching it straight, pin it all round through the carpet. Dampen it thoroughly, and let it remain until perfectly dry. You can hasten the drying by holding a hot iron over the work. If heat is applied directly to some of the Delft blues *while wet*, as in ironing, the edges are likely to be surrounded by a yellow stain, even though the color itself seems perfectly fast. If the work is done on a heavy linen or other firm material, a light coat of paste will set it in the most satisfactory way.

L. BARTON WILSON.



BORDER DESIGN. (FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.)

SUGGESTIONS FOR CHRISTMAS.

THERE are usually strips of linen lawn left after cutting scarfs or centre-pieces, and these may be utilized for needle-books, for sachets, or court-plaster cases. Cut the strips into pieces six or eight inches long, and mark on them some tiny design. A pretty little curved figure can often be taken from an elaborate design; or the pen drawings of natural flowers, of which *The Art Amateur* contains many, may be used to advantage. To mark these on the lawn, place it over the

drawing and trace the outline with a sharp, hard pencil. The small pieces may be sewed together with silk, and so several mounted at one time in a ten or twelve-inch hoop. Sew the seams straight to a thread. Embroidery as fine as this should be done on a frame. A single pansy, or two or three pansies side by side, placed stiffly and with stems only half an inch long, are pretty on these little bits. The taste of the worker will suggest or find an endless variety of such motives. Holly sprays are especially appropriate. But the important point here is to tell of a way of making up these little squares of linen into "novelties."

For sachets, use medium thick cards, about three and one half by four and one half inches—the ordinary writing cards. Make a thick flour paste and cover the edges of the card the width of an inch, being sure to have a good supply on the corners. Now lay the linen over the face of the card in position, holding the face toward you, with the thumbs in front; turn the edges of the linen over upon the paste on the back, and press them down with the fingers of both hands. It is an aid to getting the linen on perfectly straight to crease one side and one end on a thread before attempting to paste it. This can be done nicely over the edge of the card before the paste is applied. When all four edges are pasted down, draw up the corners and cut away the fold of linen diagonally; press them back on the paste, so they will meet and form a complete and neat corner. Cover another card of the same size with a plain piece of linen; lay the paste thick on the edges of this covered card, and scatter sachet-powder on the wrong side. Then place the embroidered card on this perfectly straight, and, when secured slightly, lay it on a board or table covered with a sheet of blotting-paper, and place another board on the top with weights. This is better than a heavy book for a press; for the cards, damp with paste, will take the curved form of the leaves held open by them.

To make a very dainty court-plaster case, prepare one embroidered card and three plain ones. Place the embroidered one face downward on the table, having first covered it all over the back with a thin coat of paste. Lay a plain one, also face downward and pasted over, to the right of it, with its top and bottom edges even with those of the first card and the inner sides of the two one quarter inch apart. Through the middle of both place a half-inch white ribbon; allow the ends to lie about four inches beyond each card as tie strings. Above and below the centre ribbon, place a bit of the same, which shall act as hinges. Lay ribbons over the right sides of the two remaining cards, crossing one diagonally on the other from side to side of the width; the latter will paste easily, but the ends of the diagonal ribbons will need to be firmly pressed into place to make them hold over the corners to the wrong side. Again paste these cards with a thin coat and lay them over the first pair. When these four cards so placed have been under a weight twenty-four hours, the little case will need only to have a sheet of court-plaster slipped under the ribbons of both sides, and these folded on the ribbon

hinges, to make a complete and dainty little gift. Another suggestion as to the embroidery for the cover is to use the Delft blues and work out small wind-mills either solid or in outline. The needle-books may be made in the same way with small cards—the visiting-card size. Omit the cross ribbons, but place the tying one and hinges; when all is dry, sew to the hinges within the covers tiny leaves of white cashmere or silk flannel. A num-

ber of cards or cases may be placed under one board at a time, of course, and the weights should not be removed until the paste is thoroughly dried out, otherwise they will warp.

Simple Bible ribbons made after the plan of the elaborate markers used in the altar books will be very appropriate for holiday gifts. Use a firm white satin ribbon, one and one half inches wide. Cut three pieces, one sixteen inches long, one twelve and one ten. Stretch a piece of light-weight linen or firm cotton tightly in a small frame. Cover spaces of the backing a little more than the width of the ribbon with paste, and lay the ends over them, allowing about two inches for fringe on one end of each of the small pieces and on both ends of the half-yard piece. When the paste is dry, sew down small cartoons, crosses or other devices on these ends and embroider them over with twisted embroidery silk. To embroider cartoons well it is necessary to place all the stitches at the same angle. Paste the back when finished and cut away the linen when dry. Both ends

generally becoming to an assemblage of ladies of various complexions.

OFTEN one can make a room appear larger than it is, by having the shades of color become paler from the central objects to the walls.

IN a large room it is usually well to have the walls of a color complementary to that of the furniture. In a small room, it is well to adopt the same scale of hues, but in a lighter shade.

IN "self-tints," tones, or shades of the same color, a light tint on a dark ground may be used without outline in decoration; but a dark ornament on a light ground requires to be outlined with a still darker tint.

COLORS for connecting rooms: dull peacock blue would harmonize with lemon yellow and citrine; dull

"I've noticed in these later days
A tendency as 'twere
To imitate colonial styles
In household furniture;

"And Sheraton and Chippendale
And artists of that school.
Heaven grant we may not resurrect
The ancient ducking stool."

THE ARTIST IN STAINED GLASS.

"Is the work with the glass pleasant?" repeated Mr. John La Farge, with a smile, in answer to a representative of *The New York Times*. "Well, when you are working with glass you wish you were painting, and when you are painting you wish you were working with glass. There is a great deal of tediousness in the work. It is narrowed down as to subject, and the same thing has to be done in a great many ways. It requires much thought. It has a great deal to do, also, with the study



THE HOME OF MR. HARRY FENN, AT MONTCLAIR, NEW JERSEY.

of the long piece should be decorated, the upper with a very small figure, the lower end of the device toward the edge in both cases. Place the second ribbon over this long one, just below the upper or less ornamented end, and the third ribbon over this at the same place. These upper ends are of course turned in, and may be neatly fastened on the first ribbon. Instead of fringing out the ends to finish them, they may be turned up so as to line the embroidery, and fastened on the selvage; then a light silk fringe should be mounted on the ends. It is quite as pretty and more substantial to turn under the upper end even when you fringe out the ribbons on the three free ends. It requires careful handling to make these markers straight and neat, but the result will repay the painstaking. The conventional cartoon embroidery is the most appropriate work to put upon them.

L. B. W.

THE lighter shades of reds and violets should be avoided by ladies in the decoration of a drawing-room or boudoir, for the complementary effect will be to give a green or orange hue to their complexions. Pale green for contrast, will help the natural carnations of the flesh. In a large room, deep crimson is

red with blue to turquoise and pale sage green. Chocolate or fine browns go well with pale blues, and dark olive or sage green will form charming harmonies with salmon pink, pale apricot yellow, or turquoise or Nile blue.

As recently as 1740 "The Ducking Stool" was a common object in some of the chief towns of England. John Newbery, the founder of one of the oldest and most famous publishing houses in England, notes when making a tour through the country in that year, that he saw "in Darby (sic) a curious and very useful machine, viz., a Ducking School for the benefit of Schooling Wives." In Lancashire one was to be found in almost every parish, and he remarked that it would be a good thing to introduce it in his native Berkshire town. The ducking stool, as its name implies, was a chair in which women who had earned the reputation of being "common scolds" were securely fastened and then ducked in the parish pond. Doubtless it had its effect, but has it quite extirpated the plague? A contemporary, however, has been inspired to verse in connection with this subject and with the revival of taste for furniture of the same period, and thus concludes his lay:

of mechanism. You have to say to yourself: 'This is going to be made of heavy material, held together by little strings of lead. These lines of lead must be supported properly.' Different shades are brought out by what is called plating—putting one piece of glass over the other. Sometimes there are many pieces. If in this way the weight is made disproportionate, there will be a sagging of the heavy part, and some fine day, after your window has been put in place, there will be a little extra strain, and in one of the lighter places the glass will crack.

"The cost is a question which enters very largely into the making of stained-glass windows. It has to be calculated at so much a foot and no more. Your imagination must be shaped to so much a foot. You have the rent of your establishment to pay, and a large number of workmen who are more or less artists, and you have to keep on hand a costly stock of material. This is entirely out of relation to the cost of a painting. You can paint a one-thousand-dollar picture with materials worth \$500, \$10, or \$5. All this extra expense is inconvenient and detrimental. But the splendor which is to be found in stained-glass work cannot be equalled in either oil or water-color painting. It is like compar-

ing the music of a violin, even with an organ, to a full orchestra and organ.

"Then, from a scientific point of view, the glass work is interesting. When you are painting on canvas or

play any megilp to thin the paints; a little fresh spirits of turpentine is the only medium required. In laying on or "impasting" the lights, the brushes should be rather longer than those used for the general painting, because such a brush will be found to yield the color more readily. Still, it must not be so long as to be weak, and it should be made of a soft, even bristle.

THE HOME OF MR. HARRY FENN.

AN artist's house is usually as unlike other houses as an artist is unlike other men. Mr. Fenn's Montclair home is no exception to this rule. It is on the slope of the Orange Mountains, and commands for many miles the undulating sea of foliage that stretches to the east as far as the horizon, where the city of New York sends up its spires and towers to break the level line.

The house suggests the English half-timbered style of architecture, but the adaptation to American conditions and climate makes it only a suggestion. There is a large, picturesque gable on the north side, with heavy timbers and latticed panes, which, with the plastered fronts, are a reminiscence of a stroll in Warwick. The idea is gone as one turns toward the south, where that American feature, the piazza, appears. It is not the unsightly adjunct that a piazza often is, but a quinquangular loggia running up two stories and ending in a shingled tower. As the house is on a steep hill-side, the front is two stories and the rear four, which involved a difficult adjustment for the architect.

From a hooded entrance porch one passes into a warm-toned vestibule, and then into a large, square hall with wainscots of wood and panels of matting. It is evident at once that Mr. Fenn has been a traveller, for the fruits of many lands surround the walls. Cabinets and weapons and Moorish lamps add color and interest to this first impression of a home. To the right of the hall is the drawing-room. The dominant note here is yellow—not a violent nor a sickly yellow, but that quiet, warm tone that makes one think of filtered sunshine. The special feature of the room is a mantled arch which frames the fireplace nook. The illustration gives a good idea of its graceful lines, but black and white cannot emphasize the harmonious color where ivory blends with yellow as a background for the rich tones of the Moorish plaques on the shelf. Within the alcove are windows shrouded with Japanese lattice and yellow silk, and above them small lights filled with opal and amber bull's-eyes. The fireplace is white and gold, with amber tiles. The mantel is decorated by dainty bits of Venetian glass and glowing shells. By the arch

hangs one of Mr. Fenn's best water-colors, a luminous delicate study of the beautiful Mosque of Omar at Jerusalem. On the other side is a broad divan covered with a rug picked up in Morocco, and a mass of soft-toned cushions. On the west side is a long window-seat between book shelves hung with old-gold damask. About the rooms are bits of Chippendale, a sixteenth-century cabinet of ebony and ivory, and a table of fine Japanese lacquer. In the portfolio that always is ready to open for the sketch-loving guest are impressions of many known and unknown corners of the earth, a record of journeys in Europe, Asia, Africa, and America.

The rest of the house is in keeping with what we have already described, a tasteful though not costly treatment of form and color. Every mantel is built into its place from special design, and the one in the dining-room is perhaps worthy of mention. It is a two-storied arch, with a plastered alcove between, on which the artist has painted a golden sunburst as a tribute to the lord of day, who rises just behind that spot on summer morns.

The studio rambles over most of the top floor, keeping the roof outline and showing the heavy timbers. One corner is devoted to black and white, another to easel and color box, and a third to the etching table. It is piled with the paraphernalia of the busy worker, and has a somewhat ascetic aspect compared with the bizarre decoration of many studios. The halls and staircase are lighted by a fine ten-foot window of cathedral panes, over which Mr. Fenn has painted a life-size dogwood tree in blossom. Along the sea-green walls hangs a huge seine procured from the Gloucester fishermen. In its meshes are amber masses of kelp and quaint Japanese fishes.

WATER-COLORS on paper can as easily be fixed on a wall as oil paintings, and when preserved by a few coats of water-color fixative they are absolutely impervious to moisture, gases, and even acids. The same process may be employed on silk, paper, or any stuff that will stand the requisite degree of heat—that is to say, one hundred and twenty to one hundred and fifty degrees. The heating may be done with a spirit lamp, furnished with a bent tube to conduct the hot air to the paper or other material. When the surface becomes glazed the color is fixed, and the picture may be washed at a hydrant or with a sponge to rid it of the glycerine, which the heat brings to the surface. After washing, it should be again heated until the colors assume their natural tones. A water-color so fixed can be washed without the slightest danger, provided one does not rub it. It is well to take note that Zinc White is the only white that will stand the heat.



HALL-DOOR LOOKING OUT INTO THE VESTIBULE.

paper, you take your pigments and obscure light. In using glass you are working with colored light. You can make color studies which you could not do in any other way. It is interesting, though difficult.

"The first small painted sketch is the smallest part of the work, though all important. A great deal of attention must be given by the artist to the work while it is in progress. If you do not repeat yourself, you give your workmen in each new work a new problem."

FOR PAINTING ON VELVET no preparation is needed. If the velvet be of a light hue, pounce the design on with Raw Sienna in powder and charcoal mixed. For dark velvet use powdered pipe-clay. Use the oil colors sparingly, painting lightly on the top of the pile to avoid pressing it down or clogging it together. Do not em-



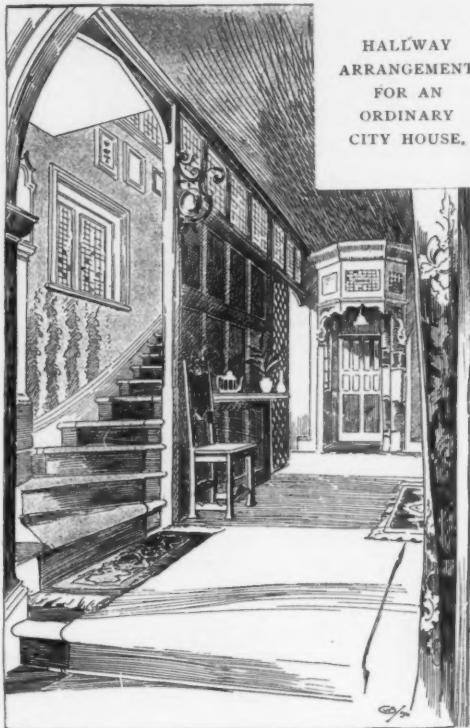
THE HALL AND DRAWING-ROOM IN THE HOME OF MR. HARRY FENN, AT MONTCLAIR, NEW JERSEY.

"FITMENTS" AND COMBINATIONS.



At some kinds of invention the English are decidedly ahead of their American cousins, especially in regard to what concerns the interior decoration and furnishing of the home. Excepting what has been done by two or three New York firms in painted or otherwise decoratively treated glass—and this chiefly for churches—there is very little in the repertoire of the American cabinet-maker and decorator that he has not borrowed from either England or France. There is one idea of the English cabinet-maker, however, that so far has not been adopted in this country. Presumably, this is because the conditions here are not favorable, although at first blush it would seem that furniture "fitments"—for it is to these we refer—would be just the thing for such migratory people as we Americans, who, in the large cities, live so much in hotels and apartment houses. Probably, though, we are more ready to put up with ready furnished rooms than are our English cousins, who seem prompt to avail themselves of the advantages of having their own ideas of comfort carried out for them, even if the house in which they are dwelling does not happen to belong to them. There are furnishing firms in England that make a specialty of "fitments," which, at small expense, are made to conform with the special needs of the particular client. When he gives up his apartment, he has the satisfaction of carrying away, with his other belongings, much of the woodwork of the rooms, and he can, with little trouble, have this put up in the next apartments he may occupy. If we are not mistaken, it was Mr. H. J. Cooper, of London, who originated this excellent idea; but it has undergone many

choice now in the market. As an effective alternative, green stain, with harmonious textiles, would leave little to be desired. To give still greater scope, we may

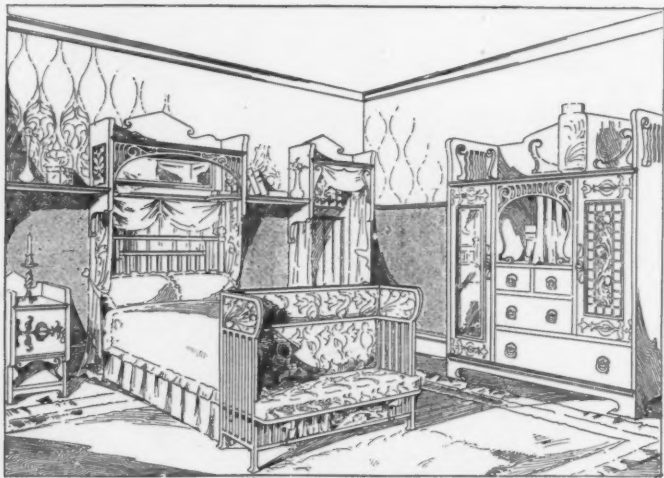


HALLWAY
ARRANGEMENT
FOR AN
ORDINARY
CITY HOUSE.

suggest that the woodwork should be of dark mahogany, which would, perhaps, best meet the changing conditions of taste and time."

the bedstead may, as is claimed for it, "answer the demands of sanitation," but it is certainly very ugly. The high-backed settee at the foot of the bedstead is a more attractive novelty, but the suggestion that "the panelled ends—or 'wings'—should be filled with stained glass, as also those of the bed canopy, overmantel, and dressing-table," is atrocious. Mr. Cooper would never have approved of anything of that sort. Simplicity, only second to utility, should characterize such furnishings. Stained glass where the light could not play behind it would be under any circumstances inartistic, because inappropriate; but such gingerbread "ornamentation" of furniture assuredly is the quintessence of vulgarity. With the introduction of the "fitment" idea into this country we fear that there would be great danger of such exhibitions of bad taste. In such purely trade productions the temptation to humor the popular craving for cheap magnificence would be well-nigh irresistible.

To the same modern English spirit of invention to which we are indebted for the bedroom "fitments" is due the ingenious Mr. Turner's recently patented "Revolving Toilet Combination," which is shown herewith. It will be seen that the object has a circular top and bottom, supported by a centre column, and is divided into four compartments, which are so fitted as to serve as washstand, dressing-table, lockers, and hanging wardrobe, respectively. The washstand is fitted with marble top, and the door of the wardrobe has a full-length bevelled plate; each of the divisions, except the last named, may be enclosed by a curtain. Every inch of space is utilized, even to that at the back of the dressing-glass, which forms a cupboard for the reception of toilet requisites. The whole arrangement revolves, which is obviously a great convenience, as full advantage can thus be taken of the best available light. Round the top is an ornamental gallery, containing a shallow basket, for the reception of soiled linen, if desired. Four



BEDROOM FURNISHED WITH "FITMENTS" IN
THE ENGLISH STYLE.

variations—not always improvements—since he gave it publicity a dozen or so years ago.

The examples we illustrate herewith are borrowed from our London contemporary, The Cabinet Maker and Art Furnisher. "In the present instance," the editor says, "the dimensions and ordinary architectural characteristics of the rooms to be found in the usual type of residence have been taken to form the groundwork of the scheme, and it would not be necessary in any way to interfere with the structural limitations of the apartment to carry out this design. The wall space is divided, at a little more than half its height, by a moulding, which runs all round the room. The space above this moulding should be papered, as indicated, and the lower part should have simply a plain tint to harmonize with the coloring of the decoration surmounting it. The woodwork is of so simple a character that it would be amenable to any of the methods of treatment now in vogue. Should a light and delicate result be desired, a creamy-tinted enamel might be employed, supplemented by dainty wall-papers, and chintzes or cretonnes, of which there is an unlimited



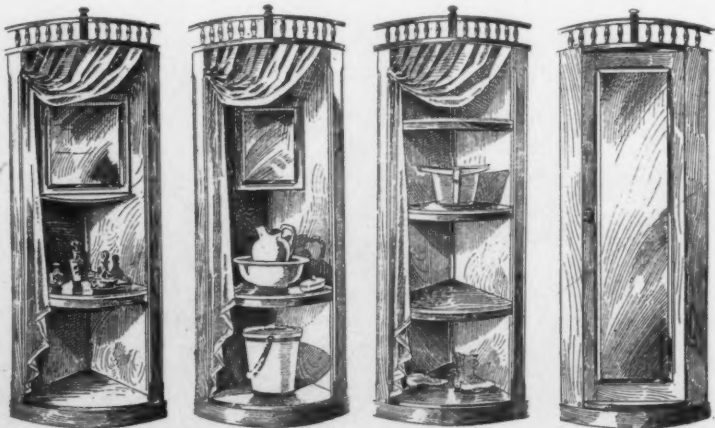
people can use the "Revolving Toilet Combination" at the same time, without inconveniencing

one another. It is admirably adapted for bachelors' rooms. The size usually adopted is three feet diameter by six and one half feet height, but it can be had on a larger scale if required.

GOLD ornament on a colored ground, as a rule, should be outlined with black.

ORNAMENT placed on a ground of its complementary color should be outlined with a lighter tint of its own color. Blue ornament on a yellow ground would thus be outlined with a lighter blue; red ornament on a green ground would be outlined with a lighter red, and yellow on a blue ground would be outlined with a lighter yellow.

MARBLE STATUARY in a room should be in half shadow; a portrait bust should have a front, top, and side light; a bronze must always have a strong light.



"REVOLVING TOILET
COMBINATION."

AN ENGLISH PATENTED
INVENTION.



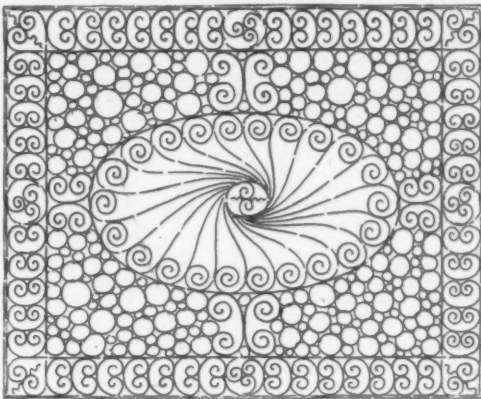
THE FINISHING OF REPOUSSÉ METAL WORK.

IX.

HAVING by one method or another obtained the degree of polish required, we have to consider how we may preserve this polish, for it is well known that a polished surface of metal will soon lose its gloss and become tarnished through exposure to the atmosphere. There must be no loss of time in setting about this preservative process, or much of the hard-gained gloss will be lost. The preserving medium employed is called "lacquer," and is composed of shellac, gums, and spirits. The sort most commonly in use is known as French gold. Before giving directions for applying this lacquer, it is best to remove an error common among those who use brass-work, but know nothing of the nature of the metal or the processes through which it has passed. We often hear people saying that "all the brass is worn off, and the black substance is showing through;" or inquiring if the object is "solid brass, or only lacquered." Of course the amateur who has followed us in these papers thus far will at once see that both these ideas are founded on ignorance. It is possible for the lacquer to be quite transparent and undistinguishable to the untutored eye, while perfectly efficacious in protecting the surface of the brass, which without it would in course of time turn quite black. Lacquer is not an opaque yellow substance, which may be put upon iron or other metal to make it look like brass. We admit that in very common work colored lacquers or a wash of gold may be used, but only the very ignorant could be persuaded that objects coated with these substances were made of brass. Lacquer is to metal what varnish is to a picture, it is merely a preservative, and should be used for no other purpose. Let not the amateur confound the lacquer here spoken of with what is known as Japanese or Chinese lacquer, the substance with which wooden trays and the like are covered, as that is quite another preparation, though made from similar materials. Before explaining how to use French gold, it may be observed that new varnishes are constantly being put upon the market, and many of these will be found useful to amateurs. These, however, are to be used according to instructions that may be obtained from the manufacturers. Generally speaking, the treatment for all lacquers and varnishes is very much the same.

Having obtained some French gold, which must be kept carefully corked when not in use, as the spirit in it quickly evaporates, pour out just enough of it into a china vessel to cover the hairs of the brush used. The brush should be a good flat one, of the shape used to damp letter-copying books, and just such a jar as is used with it for that purpose would suffice, although a flat, open one, not more than an inch deep, would be better. To hold the latter, a little wooden stand should be made, so that one end of the vessel shall rest on the table, the other being elevated about half an inch. Across the opening a wire must be stretched, upon which the brush should be wiped after each dip, to avoid drips. Now warm the object to be lacquered to a heat that can just be borne by the hand; and while hot carefully pass the brush, first dipped in lacquer and wiped on the wire, over the surface, going from end to end (or round and round, if the article be circular) with one side of the brush, and then back again with the other, carefully joining the edges of the lines of lacquer. Then dip the brush again in lacquer, and repeat the process. If the article be a very large one, however, it will perhaps be found that one dip will only go once across. The whole surface must be thus treated, and the metal warmed again afterward, and as soon as the lacquer is sufficiently dry the same process must be again repeated, but beginning at the opposite corner, so that the parts over which the full brush was passed before will this time be covered by the brush after it is somewhat emptied, the intention being to equalize the lacquer over the surface of the article. If after this the lacquer appears iridescent, showing a variety of colors, the covering is still too thin, and another coat must be put on. The metal should never be so hot as to make the lacquer frizzle when it is applied, but it will improve the brightness to make it tolerably hot after lacquering. For small articles a round brush, which should be worked in all directions, may be used. Now the amateur may fairly consider that his "objet d'art" is quite finished, and he may show it with pride as his own work from beginning to end; but in the mean time let him remember that his lacquer brush is rapidly spoiling. To prevent this, what lacquer remains in the brush must be

squeezed out and the brush soaked in methylated spirits and afterward carefully washed with soap and water (care being taken to rinse out every particle of soap), so



DESIGN FOR A TRANSOM GRILLE IN BENT IRON.
BY HARRY ADAMS.

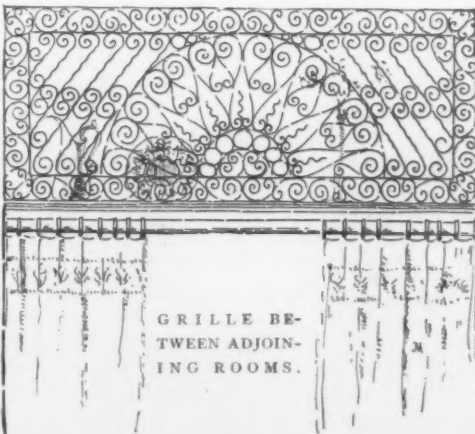
that before it is put away all the hairs shall be quite soft and free from lumps. The lacquer left in the tray should not be poured back into the vessel containing the clean lacquer, but kept to be used on unimportant objects, or made into furniture polish or liquid glue. The jar should be washed out with spirits. Any object spoiled in lacquering or requiring relacquering may be



Hammered Iron
L. Hornstein.

cleansed before a new coat is added by washing it with methylated spirits or with boiling soda.

But let us now consider how to make something different from flat panels, which, although they may be used for finger plates, backs of mirrors, blotting book and album covers, and similar purposes, are not so useful as other articles to be made. Some of these will need more skill. With a pair of round-nosed plyers—if the metal is not too thick—it is quite possible to turn up the edges of a panel in a wavy line with buckled corners, so as to form trays, but a neater way is to cut out of each corner a small angular piece, turning up the straight edges until they meet, and soldering them together. To turn straight edges, they must be carefully hammered over an anvil or a block of iron with a smooth, straight



GRILLE BETWEEN ADJOINING ROOMS.

edge. A smooth, oval edge must be hammered over an oval-edged anvil, the inside face of the tray being laid on the face of the anvil. This is an exceedingly difficult operation, requiring much skill and experience; for hammering over an edge always throws the metal so much out of the flat, that it requires annealing and planishing again. This shaping must, therefore, be done before the repoussé work. W. E. J. GAWTHORP.

PYROGRAPHY ON LEATHER.

THE number of articles that may be decorated in burnt leather is legion, as can be seen by a visit to the fancy-goods stores. A light brown calf is chiefly used, and a kind of white kid has just been introduced which lends itself to many remarkably pretty effects. It is possible to work with much greater freedom and rapidity with the heated platinum point upon leather than upon wood, and such work is becoming really an important art industry. There are houses in New York, Philadelphia, and Chicago which are employing regular corps of young women for the decoration of such articles as we shall indicate later on. In the preparation of designs for the market, simplicity of effect is the great thing to be aimed at—the tendency of most beginners is to overload with detail. It should always be remembered that the design has to be reproduced by hand in the multiplication of copies for sale. The soft brown color of the leather has a beauty of its own, and it requires but the simplest kind of decoration to enhance it. Suitable motives may be found in any number of *The Art Amateur*, and so facile is the movement of the point over the leather that almost anything may be attempted in this brown monochrome, from a simple ribbon or a severely conventional decoration to an elaborate landscape, full of light and shade and color. Book covers of all kinds, blotting cases, bill folders, boxes for jewels, gloves and handkerchiefs, belts, baggage labels, calendar cases, card cases, ticket cases, covers for travelling clocks, comb cases for the pocket, cigar and cigarette cases, eyeglass cases, match-box cases, blotting pads, cases for pocket knives, music rolls, portfolios, postal-card cases, pen-wipers, photograph frames in endless variety, razor straps, shawl straps, tobacco pouches—all these are among the objects which are in the market this season. But pyrography on leather can be carried farther than this. The Prince of Wales, it is said, has revived the fashion of wearing flowered silk waistcoats. Not to be outdone, a New York gentleman has had some waistcoats made out of a soft leather (something like wash leather in texture and pliability, but of a darker brown—the kind known in England as antelope) and beautifully decorated with a repeating flower pattern in pyrography. Manufacturers are availing themselves of this novelty, and are sending out catalogues and price lists in leather cases, pyrographically decorated.

MR. CHARLES VOLKMAR sends us a flower vase, a charming example of his "Crown Point" underglaze decoration. The body color is dark sap green, on which are modelled wild roses of a creamy hue. The glaze is rich and deep, reminding one of the better kind of French Barbotine, and recalling that three of Mr. Volkmar's Barbotine decorations at the Paris Exposition of 1878 were bought by the French Government.

OUR valued contributor, Mrs. L. Barton Wilson, furnishes the following useful recipe for paste for embroidery: Heat one half pint of water until it boils, then stir into it two tablespoonfuls of flour which has been previously passed through a fine sieve several times to prevent any lumping. The paste should be, after cooking a minute, quite thick. A few drops of water or a little more flour may be added as required. Lastly, put into it a salt-spoonful of powdered resin and a few drops of oil-of-cloves. Stir throughout the process.

A WELL-DRESSED stranger entered a Fifth Avenue bric-à-brac shop the other day and asked the owner if he had an old silver punch-bowl with an antique silver coin inserted at the bottom that he could sell him. The answer was, no, he had not one. Would the dealer be so kind as to let him know if he got one? Oh, yes, certainly he would. Two days later another well-dressed stranger entered the shop, and the following dialogue ensued:

Stranger: Do you care to buy a silver punch-bowl?
Dealer: Has it an antique silver coin inserted at the bottom?
Stranger: Yes. *Dealer:* Then I don't want it.

NEW PUBLICATIONS.

ART.



HISTORY OF MODERN PAINTING, by Richard Muther, Professor of Art History at the University of Breslau, is a comprehensive and trustworthy work of reference, well written, fully illustrated, and in all respects up to date. Mr. Muther does not permit personal and national leanings to count for so much as they do in some other art histories. He makes fully apparent the importance of the classical and the romantic movements in Germany,

but he gives the leading place to English art at the beginning of the present and the end of the last century, and he fully admits the preponderance of French art from 1830 down. Of his three volumes, the first is largely devoted to the legacy left to modern art by the eighteenth century. The works of Hogarth, Reynolds, and Gainsborough, and the classical landscapes of Richard Wilson are criticised; and while our author is less than just to Hogarth as a painter, he gives to Gainsborough the credit which is his due as the first to paint a realistic landscape. The influence of revolutionary ideas on the literature and art of the continent is next examined, and is shown to be at work in German literature, in the etchings and paintings of Goya and in the work of Watteau, Greuze, Chardin, and a host of French and German painters before the revival of the classical taste, due largely to the teachings of Winckelmann, and which nearly swamped the talents of David and his followers. A whole book is given to the romantic movement which followed upon the end of the classical reaction. There is a good chapter on the Düsseldorf school and one upon the German romanticism as shown in Rethel and Schwind. Prudhon, Géricault, and Delacroix are well characterized, and the pseudo-idealists of the second empire are placed in their proper light, as continuing the old traditions, not introducing anything new.

The second volume opens with an important chapter on modern draughtsmen and illustrators, among whom particular attention is given to Cruikshank and Charles Keene; Ludwig Richter and the artists of the *Fliegende Blätter*; Daumier, Gavarni, Doré, and numerous other French illustrators and caricaturists. The importance of the work of these men in drawing attention to the artistic possibilities of modern life is dwelt upon; and this chapter on the first appearance of the modern in art is followed up with others on "The Military Picture," "The Painting of Humorous Anecdote," "The Picture with a Social Purpose," and the like. A good part of the volume is given to landscape painting, particularly in France; but Germany and England are not forgotten. To Millet is accorded the honor of a special chapter, in which he is considered as the forerunner of realistic painting, the principles and practice of which are shown in the works of Courbet, Tissot, and Bonvin. The English Pre-Raphaelites, and Menzel and other Germans, are examined in several following chapters. Two chapters at the end of the volume, the one on Japanese art as revealed to Europe at the Paris International Exhibition of 1867, and the other on the Impressionists, lead the reader on to the leading theme of the third and last volume, the painting of every-day life in France, Spain, Italy, England, Belgium, Holland, Denmark, Sweden, Norway, Russia, America, and Germany.

The work closes with a suggestive but, we fear, too hopeful book on the "New Idealists." Among these Professor Muther classes Rossetti and Burne Jones, Whistler and his Scotch following, Puvis de Chavannes, Cazin, Von Uhde, and Arnold Böcklin. He remarks that the silly antics of the Rossetians are but one of those straws which show how the wind doth blow. The self-advertising of these young men is not, after all, more ridiculous than that of other cliques. There is no doubt that we are on the eve of another great idealistic movement in painting, and Professor Muther shows an uncommonly just appreciation of the forces that are working in that direction. What the outcome is to be, however, he knows as little as others.

We have said that the three volumes are very fully illustrated. It is, however, mostly with half-tone reproductions of photographs and engravings, and the printing of these leaves much to be desired. More care should be taken in this respect. We assume that the work will go through several editions, for it is so well done as to leave little temptation for any other writer to go over the same ground. The author's judicial temper, his wide and profound acquaintance with his subject, and the thorough way in which he has carried out his task have resulted in making his work one that can be recommended without hesitation to all who wish more than a superficial knowledge of the art of the nineteenth century. (New York: Macmillan & Co., \$20.00.)

MODERN FRENCH MASTERS, a book of essays by American painters, edited by Professor John C. Van Dyke, necessarily goes partly over the ground traversed by Professor Muther in his larger and more comprehensive work. It may be of interest to point out where these writers, most of whom are mentioned as artists in Professor Muther's book, differ from him. They pay, as a rule, very little regard to subject, and find it possible to admire equally men who, to the historian, are wide apart as the poles. Thus Mr. Kenyon Cox can do full justice to the delicate color and decorative effect of the painting of Puvis de Chavannes, who is hailed by the German professor as the only great decorative artist of the century, and yet give higher praise to Paul Baudry, condemned by the historian as an eclectic and imitator of the old masters. The late Theodore Robinson, who agrees with Professor Muther in his estimate of Corot, would have protested strongly against his characterization of Claude Monet being as "merely an eye." On the whole, the book shows that painters judge more broadly and temperately of other painters' work than they are generally credited with doing. The essays are, of course, written from a technical and personal point of view, but their scope is in no case a narrow one. Among the most interesting, after those already referred to, are the late Wyatt Eaton's account of his acquaintance with Millet, Mr. J. Carroll Beckwith's article on Edward Manet and Mr. William A. Coffin's on Theodore Rousseau. The illustrations, generally speaking, are excellent; some of them are woodcuts, some photographic reproductions in half-tone. It appears from Professor Van Dyke's preface that the public is requested to judge of the relative merits of the two sorts of reproduction. Our vote is for the wood-engravings. (The Century Co., \$10.00.)

RECENT FICTION.

SIR GEORGE TRESSADY, Mrs. Humphry Ward's new novel, has all the characteristic good qualities and all the characteristic defects of her previous work. She possesses an abundance of excellent material, but always seems to lack that constructive faculty which should enable her to combine it into one harmonious whole. In fact, to borrow a simile from an ancient theatrical joke, she does not "jine her flats." The first volume is inexpressibly tedious and moves haltingly in a somewhat turgid style. But in the second, the human interest becomes

strong and vivid, and the action swiftly carries the reader through some striking and dramatic scenes, albeit to a somewhat lame conclusion. The story is not rounded off; all the characters, save two, are, so to speak, hung up, as though the writer contemplated one day giving the world a sequel to her tale. Like her other novels, this one is written with a purpose. The condition of the laboring classes in England and the abortive legislative efforts to ameliorate it are her themes, but we do not gather what she would propose in their stead; the difficulties are presented, but no solution is offered. The pictures of politico-social life in England to-day are, as might be expected, photographically accurate, and it is not difficult to recognize the originals of many of her portraits. The noble character of Marcella Maxwell and the little-minded Letty Tressady are admirably depicted and stand out from the somewhat overcrowded canvas in striking relief. The difficult and dangerous position of a beautiful political woman is clearly shown, and the book, though not taking high rank as a work of creative fiction, deserves serious reading. (New York: The Macmillan Co., \$2.00.)

MRS. CLIFF'S YACHT is Frank R. Stockton's latest, improbable, fantastic, but irresistibly amusing story. How Mrs. Cliff, widow and millionaire, became the owner of "The Summer Shelter" and of its wonderful adventure we cannot tell here. Every one will read the book, and every reader's heart will warm to the heroine and to Willy Croup. All will admire the energetic and bustling Mr. Burke and will be amused at the truthful pictures of the good gossip of Plainton. (New York: Charles Scribner's Sons, \$1.50.)

THE ROGUE'S MARCH.—Mr. E. W. Hornung gives us a powerfully dramatic story, the scene of the first half of which is laid in England and of the last in Australia. The hero is unjustly accused of murder, tried, found guilty, and condemned to death, and is only saved from the gallows at the last moment by the efforts of the actual murderer. He is transported, and the scenes of his convict life are terribly real and harrowing. How all comes right in the end, how the real criminal is punished, and the hero united to the girl he loves are told in bright and most readable style. It will be seen that the plot is scarcely original, but the book belongs to a class which will surely find many readers. (New York: Charles Scribner's Sons, \$1.50.)

BREAK O' DAY, AND OTHER STORIES, by George Wharton Edwards, is a dainty little volume in a very original cover. It contains seven dialect stories of Down East fisher folk and some charming and characteristic illustrations by the author. (New York: The Century Co.)

AT THE GATE OF THE FOLD.—We have here just such a story of country life in England as one would expect from the pen of Mr. J. S. Fletcher, whose delightful sketches of life in Arcadia we recently noticed. We find the same intimate knowledge of the life and surroundings of the dwellers in the northern part of rural England, the same close acquaintance and sympathy with their character, and the mainsprings of their actions. The story has a strong love interest and considerable dramatic power but nothing is forced, nothing artificial or exotic. It is a capital story for the coming winter evenings. (New York: The Macmillan Co., \$1.25.)

THE STATEMENT OF STELLA MABERLY may be called a study in neurotics. The heroine, who tells the story of how she came to murder her best friend, is, as she pleads for herself, more to be pitied than blamed, for she was born with a diseased brain, which, under erotic excitement, made her a dangerous lunatic. The book is cleverly written by M. F. Anstey, who, however, has given us more agreeable psychological studies. (New York: D. Appleton & Co., \$1.00.)

THE HEART OF PRINCESS OSRA.—"How a Beautiful Princess may be Won" would have been an appropriate subtitle to describe this series of scenes of turbulence which are supposed to have taken place in an ancient European city early in the eighteenth century. The book is distinctly "bluggy"—well-nigh every chapter treating the reader to at least one violent death scene, "all for the love of a lady;" but throughout there is incidentally revealed, in a subtle way, the working of a very woman's caprice, vanity, self-consciousness, and underlying all a true heart, which at last finds another with which it can beat as one. To add that it is by Anthony Hope, author of "A Prisoner of Zenda," will be enough to send many readers to the book. The illustrations can hardly be called successful. (New York: F. A. Stokes Co., \$1.50.)

ONE OF THE VISCONTI, is a charming novelette by Eva Wilder Brodhead, worth reading if only for the pathetic story of the reconciliation of an estranged man and wife, the story within the main story. (New York: Charles Scribner's Sons, 75 cents.)

VAWDER'S UNDERSTUDY is a remarkably clever little book. Mr. James Knapp Reeve calls it a study in platonic affection, and he has displayed much originality in the conception of the central idea of the story, as well as much ingenuity in the working out of its details. It is a little difficult to glean the moral of his tale, but perhaps the author purposely left it so that each reader could draw his or her own. There is a good deal of playing with fire in the volume, both in the actual as well as in the figurative sense, and this makes it somewhat exciting reading. (New York: F. A. Stokes Co., 75 cents.)

ONE DAY'S COURTSHIP AND THE HERALDS OF FAME.—Two capital little stories by Robert Barr. The yarn of the American publisher's agent and the novelist is excellent fun. (New York: F. A. Stokes Co., 75 cents.)

THE SPRIGHTLY ROMANCE OF MARSAC, Miss Molly Elliot Seawell's remarkably clever and original jeu d'esprit, will add not a little to her reputation. The character of Marsac, the gay, brilliant and reckless French journalist, is a delightful creation, and the picture of the wild doings of her Bohemians of the Quartier Latin irresistibly bring to mind the inimitable Henri Murger. The story abounds in delightful comic complications, and there is not a dull page in it. The illustrations by Verbeck are excellent from every point of view. The story if dramatised and put on the stage would make a successful and most laughable comedy. (New York: Charles Scribner's Sons, \$1.25.)

DAPHNE; OR, THE PIPES OF ARCADIA, or, as the author, Miss Merrington, calls it, three acts of singing nonsense, owes its existence to the inspiration of W. S. Gilbert. She has boldly adopted every one of the tricks and turns of his comic operas. Truly, "all can raise the flower, now that all have got the seed," and Miss Merrington has used the seed to some purpose, since this work was awarded a prize of \$500 by the National Conservatory of Music. It is an amusing, clever, and audacious bit of plagiarism. Mr. Richards, of "Life," has supplied half a dozen briskly funny pictures. (New York: The Century Co., \$1.25.)

THE HERB-MOON is a fantastic name for a long courtship, and, in spite of the charm of John Oliver Hobbes's well-known literary style, the story of this one seems a little long in the telling. The heroism of the principal character in the tale is a little too strained, and the whole story leaves the effect on the mind of the reader of having been built in the Shadowland

of the writer's imagination, rather than constructed out of actual living material. But if the characters are elusive and the story somewhat ill-knit, the book is well worth reading for the sake of the curious individuality of the writer's peculiar literary methods. (New York: F. A. Stokes Co., \$1.25.)

IN OLE VIRGINIA.—These half-dozen stories of Southern life, by Thomas Nelson Page, scarcely need commendation from us. In his dedication he calls the book a fragmentary record of the life of his people. We will call it a series of vivid and glowing pictures taken from their lives. The book is illustrated with much character and effect by W. T. Smedley, S. W. Clinedinst, C. S. Reinhart, A. B. Frost, Howard Pyle, and A. Castagne, is beautifully printed on hand-made paper, and is altogether among the handsomest volumes on our table at this season. (New York: C. Scribner's Sons, \$2.50.)

THE GOLDEN FLEECE is an entertaining little story by Julian Hawthorne, which catches the reader's interest at the beginning and holds it to the end; but are not our story-writers running the reincarnation business to death? To introduce it in such a framework as that of this story appears to us to violate one of the first canons of good fiction. (Philadelphia: J. B. Lippincott Co., 75 cents.)

IRAS: A MYSTERY, by Theodore Douglas, is a clever but weird story of some psychological interest. The hero is a learned Egyptologist, whose brain has given way under the stress of hard work, and the story recounts his own hallucinations during his illness. It is sufficiently exciting, but scarcely a healthy book for imaginative, hysterical, or otherwise excitable readers. (New York: Harper & Brothers, \$1.00.)

THE GREEN GRAVES OF BALGOWRIE.—The two strange sisters who figure in this volume, their still more strange mother, and Dr. Hallijohn are characters that we do not remember to have met before in fiction, and Miss Findlater's sad little story of the way in which the poor drama of their lives was played out reveals the presence of a new and strong literary personality. The scene is laid in a remote country parish in Scotland, but the book is no echo of any of the Scotch school of fiction. It is in a distinctly original vein, and a piece of literary work of great promise. (New York: Dodd, Mead & Co., \$1.75.)

LOVE IN OLD CLOATHES AND OTHER STORIES is the fantastic title of a collection of seven stories by the late H. C. Bunner which have already seen the light, but which most lovers of the genial humorist will be glad to have in this form, for they are excellent examples of his peculiar vein. Whatever niche on the temple of literary fame Bunner will ultimately occupy, and there has of late been considerable discussion on this point, it is certain that he has made the world better and brighter for his gentle fooling and his simple pathos, and if the effect is to be simply evanescent, we are none the less grateful to him. The volume is illustrated by W. T. Smedley, Orson Lowell, and Andre Castagne, and the publishers have produced it in very artistic and pleasing style. (New York: Charles Scribner's Sons, \$1.50.)

A BOOK OF MARTYRS.—In this volume, Miss Cornelia Atwood Pratt justifies all that we predicted of her last month when reviewing her "Daughter of a Stoic." It is a remarkable collection of character studies. (New York: Charles Scribner's Sons, 75 cents.)

NEW EDITION OF CLASSICS.

THE RICHES OF CHAUCER is a new edition of Charles Cowden-Clarke's well-known volume, which will be welcomed by all students of English literature. It is certainly the best popular version of Chaucer that we have; in it the coarseness inseparable from the age of its production has been expunged, the archaic spelling modernized, the rhythm is accentuated, and the obsolete terms explained. A concise but complete memoir of the poet, printed at the beginning of the volume, has a special and peculiar interest, giving as it does an admirable picture of the far-off time in which the "Father of English Poetry" lived and moved and had his being, as well as the stirring story of his checkered career. For the student the recording of the fact that this edition is reissued will suffice; to those who know not Chaucer, we would say, make acquaintance with him at once, for, as he himself sings,

"... out of th' olde fields, as men saith
Cometh all this new corn from year to year,
And out of olde bookes in good faith
Cometh all this new science that men leere."

(New York: The Macmillan Co., \$2.00.)

DON QUIXOTE.—This handsome and scholarly edition of Spain's great classic is as indispensable to the literary student as it is welcome to the general reader. It is a beautiful reprint, in two volumes, of the translation by John Ormsby, "a nervous and satisfactory" rendering of the great original, according to Mr. Brander Matthews, and is illustrated with a portrait, map, and thirty-three "process" reproductions of the etchings by Adolphe Lalauze. By means of copious notes the editor helps the reader to understand much of the fun which must vanish in the most skillful translation. These notes, together with the prefatory biography and account of the book, the appendices, giving an account of the literature of knight errantry, an alphabetically arranged list of the wonderful proverbs with which the book abounds, and a full bibliography, furnish a literary and critical apparatus, which justifies us in calling it the scholar's edition. No pains have been spared by the publisher to issue the work in a dress worthy of the masterpiece of Cervantes. (New York: T. Y. Crowell & Co., \$3.00.)

A WINDOW IN THRUMS reappears in an illustrated holiday edition. Its seventy pictures are reproduced from photographs taken for the work by Mr. Clifton Johnson, with the co-operation and approval of the author, and are admirable as giving actual reproductions of the scenes and characters in and about Kirriemuir as they must have appeared to Mr. Barrie when writing this famous novel. But we cannot say so much for them from the point of view of what book illustrations should be; in scarcely any case do they harmonize with and seem a natural part of the decoration of the page, and so conform with the first canon of taste in book illustrating. On the contrary, they appear as masses of black in the midst of lightly printed type, and give the effect of having wandered into the text. (New York: Dodd, Mead & Co., \$2.00.)

MARIA EDGEWORTH'S HELEN, illustrated by Christopher Hammond, with an introduction by Anna Thackeray Ritchie, has just been added to the Macmillan Company's admirable series of standard novels, uniform with "Pride and Prejudice," noticed by us some months ago. This brilliant description of English life in the early years of the century deserves to be better known by the present generation, and searchers after what is good in English literature should certainly add this classic to their collection. (New York: The Macmillan Company, \$1.50.)

An excellent translation by Ellen Marriage of Balzac's *Le Curé de Village*, *THE COUNTRY PARSON*, with a preface by George Saintsbury and three charming etchings by W. Boucher,

has been issued by J. M. Dent & Co., of London. It is delightfully printed and got up, and is imported by The Macmillan Co., New York, \$1.50.

ESSAYS, TRAVELS AND BIOGRAPHY.

COLONIAL DAYS OF OLD NEW YORK furnishes a series of pictures of the social life, the manners, customs, and environment of the people of New York while yet it was under Dutch rule. Of all the influences of the foreign invaders of this, the most cosmopolitan city in the world, there are none which have proved so enduring as those of the English and Dutch, and Mrs. Alice Morse Earle gives us glimpses of child life and education, wooing and wedding, and the rites attending the last sad scene of all, of the domestic arrangements, the holidays, the amusements and sports, crimes and punishments, and religious life, in those far-off days which are full of fascinating interest. The book, which is handsomely got up in a very appropriate blue and white cover, is fittingly dedicated to The Society of Colonial Dames of New York, but we regret to see that it has no index. (New York: Charles Scribner's Sons, \$1.25.)

ASPECTS OF FICTION AND OTHER VENTURES IN CRITICISM is the modest title of a little volume, unpretending in all save the too ornate cover for a book on so severe a subject as literary criticism, which Professor Brander Matthews has just put forth. The essays which compose it are, it is needless to say, full of informing insight, and display a just and penetrating critical faculty; as an aid to the study of fiction and of the art of story telling they have great value, and if carefully studied may prove full of help and encouragement to young writers. There are some points on which we should like to break a lance with the author, for it is in the nature of critics, as of doctors, to differ, but space forbids. There can, however, be no difference of opinion as to the need for an index, which Professor Matthews omits to give. The most interesting and not the least valuable chapter of the book, "on pleasing the taste of the public," is particularly helpful in clearing away false ideas about that many-headed monster. (New York: Harper & Brothers, \$1.50.)

TALKS ON WRITING ENGLISH.—The reader who shall carefully follow Mr. Arlo Bates through the twenty or so talks which this book contains will have gained a very good idea of what constitutes the whole art of writing English. His talks are clear, practical, direct to the point, full of apt illustration and quotation, and always in sympathy with the needs of the student. Altogether this is one of the best handbooks for the advanced student, and its form and style are so attractive that it may be read with pleasure as well as profit by those who would not give themselves so serious a title. (Boston: Houghton, Mifflin & Co., \$1.50.)

THE EDGE OF THE ORIENT is an entertaining volume of travel by Robert Howard Russell, who is we believe the latest addition to the growing ranks of author publishers. The head of that busy downtown concern, the De Witt Publishing House, Mr. Russell finds time for cultured ease and delightful travel as well as for recording his adventures and impressions for the benefit of the less fortunate ones who stay at home. "The Edge of the Orient" is the very happy name given to the comparatively untravelled parts of Europe, Africa and Asia which the author visited. The coast of Istria, Zora, Sebenico, Cuzola and Ragusa, Cattara and Montenegro is most of it untravelled ground, where the people yet wear picturesque costumes, are unsophisticated, and where the scenery is beautiful and the climate good. Constantinople and the Upper Nile are of course better known. Mr. Russell had a friend and a kodak with him, and the volume abounds with beautiful illustrations full of life and character. He tells the story of his travels in simple, easy, unaffected style, interspersing historical notes and comments by the way, and he met with many amusing incidents and adventures which are humorously recounted. The volume appears in tasteful holiday attire. (New York: Charles Scribner's Sons, \$2.00.)

FAMOUS AMERICAN ACTORS OF TO-DAY.—The central idea of this volume is to bring before the reader each of the noted players as viewed by one who has either known the actor personally or has made special study of his work, and it is thus at once a volume of trustworthy biography and of sympathetic criticism. Its editors, F. E. McKay and E. L. Wingate, have secured the co-operation of all the prominent dramatic critics, managers, and the best-known literary authorities in the preparation of this handsome volume, which deals with forty-two of America's best-known actors, and gives characteristic portraits of each. American actors of to-day, however, belong to the English-speaking world. Most of those presented in this volume have invaded England and there have conquered, and Australia and South Africa have already begun to be looked upon as promising fields for further triumph. The work therefore possesses more than a merely local interest and value. It is ably and carefully edited, is full of amusing anecdote and piquant stage gossip, and will be welcomed by the general reader as well as by those connected with the stage. (New York: T. Y. Crowell & Co., \$2.00.)

ALPHONSE DAUDET'S THIRTY YEARS OF PARIS and his **RECOLLECTIONS OF A LITERARY MAN** have been done into English by Laura Ensor, and published in London by J. M. Dent & Co. They are profusely and attractively illustrated by Bieler, Montegut, Myrbach, Picard, and Rossi. An interesting feature, which is common to both volumes, is the story of his books—how they came to be written and various odd circumstances attending their production; and there flit through these charming pages nearly all the celebrated people in the political, artistic, theatrical, and literary world of Europe. The two volumes have been imported by the Macmillan Co., New York; \$1.00 each.

MUSIC STUDY IN GERMANY.—Tausig, Kullac, Liszt, and Deppie were the masters with whom Miss Amy Fay successfully studied for five years about a quarter of a century ago, and this volume, already well known to the music-loving public of America, contains, in the form of her letters home, a vivid and lively description of the respective methods and characteristics of these great teachers, mingled with much vivacious gossip of a personal kind. The book is edited by Mrs. Fay Pierce, and the present (sixteenth) edition has a preface by Sir George Grove, introducing it to English readers for the first time. In spite of a mass of trivialities, which could well have been dispensed with without detracting from the naturalness of the young lady's letters, the book is both instructive and amusing and will prove a most acceptable present for a musical friend in the coming holiday season. (New York: The Macmillan Co., \$1.25.)

POETRY AND VERSE.

JUDITH AND HOLOFERNES is the subject chosen by T. B. Aldrich for his latest poem. Not confining himself to the Greek, the Syriac, or the Apocryphal version of the story, Mr. Aldrich has taken such liberties with it as suited his dramatic purpose, and certainly in investing her with a note of tenderness, making of Judith a very woman, laying bare with rare skill the struggles with herself, her surroundings, and the call she thought she had received, he has strongly heightened the effect. The poem is one of much dignity and power, and it moves along

with stately effect to the dramatic climax. (Boston and New York: Houghton, Mifflin & Co., \$1.25.)

THE POEMS OF CELIA THAXTER.—"The harvest of a quiet eye" is the phrase which at once comes to the mind when reading this collection of the refined expression of a cultured woman's thoughts and feelings. A loving and sympathetic observer of all that grows, from the cedar-tree to the hyssop on the wall, with a heart that beats responsively to nature in all her varied moods, and a soul that enters with clear and delicate insight into every phase of human feeling, Celia Thaxter occupies a unique position in American literature, and although there are here, perhaps, no lofty poetic flights, there is wealth of beauty of ideas and of beauty of diction. (Boston: Houghton, Mifflin Co., \$1.50.)

THE SECOND BOOK OF TALES AND SONGS AND OTHER VERSES are two delightful little volumes of collected writings by Eugene Field, for the most part hitherto unpublished; they contain examples of the writer's earliest and of his latest manner, and illustrate his delightful versatility in most charming manner. But why did his literary executors allow the Book of Poems to go forth with "Combien" printed "Commebien"? (New York: Charles Scribner's Sons, \$1.25 each.)

BOOKS FOR BOYS AND GIRLS.

It is gratifying to note that while the publishers are producing books for young folk in less quantity than used to be the case, they are selecting them with far greater care than formerly, and those before us prove that the demand exists and the taste is growing for good, sound literature alike for the young people and the "grown ups."

STORIES OF

"battles, sieges, fortunes, . . .
Of moving accidents by flood and field,
Of hairbreadth 'scapes 't the imminent deadly breach"

are usually classified as books for boys, but these so-called boys' books are quite as eagerly read by the girls. The writer some few years ago made a careful and exhaustive inquiry as to their favorite books, receiving answers from over fifty thousand English schoolboys and schoolgirls in every class of life, and the number of girls who classed the Kingston and Henty books among their favorites was over two thirds of the number of boys so voting. We give these books as presents and prizes to the boys, and their sisters read them. With these facts in mind, we have grouped together under this heading the baker's dozen or more books of adventures which lie on our table. The place of honor belongs to that prince of story-book writers, George A. Henty, who contributes two books: **ON THE IRRRAWADDY** (New York: Charles Scribner's Sons, \$1.50), a story of the first Burmese war, and **WITH COCHRANE THE DAUNTLESS** (same publishers and price), a tale of Cochrane's exploits in South American waters. In both the story moves swiftly, and there is no falling off in that direct and vigorous style which boys so well appreciate. They are both excellently illustrated, and got up in the peculiar and well-known liver in which his English publishers first clothed them. Another well-known English writer for boys, Harry Collingwood, upon whom the mantle of W. H. G. Kingston seems to have fallen, sends a capital sea story, **THE LOG OF A PRIVATEERSMAN** (Charles Scribner's Sons, \$1.50). Since the time of Fenimore Cooper, stories of Indian life have ever been popular with young folks, and Kirk Munroe has done well to choose for his new book a series of exciting scenes in the history of the Seminole War, which he entitles **THROUGH SWAMP AND GLADE** (Charles Scribner's Sons, \$1.50). Mr. Kirk Munroe's literary style shows to better advantage in **RICK DALE** (Harper Bros., \$1.25), a story of the thrilling and varied adventures of two runaway lads, although the incidents are somewhat improbable; as in "The Swiss Family Robinson," the reader is irritated by the too obvious contriving of a difficult situation simply in order to get his characters out of it. However, the story teaches many excellent lessons, and is manly and thoroughly healthy in tone, and is sure to be a favorite.

THERE IS A FLAVOR OF CHARLES KINGSLEY ABOUT AMYAS EGGERTON, CAVALIER, by Maurice H. Hervey (Harper Bros., \$1.50), a story of the great rebellion of the Roundheads against royalty in England in the seventeenth century, an excellent book for a studious lad, for it is a page of history brilliantly illuminated.

AROUND THE CAMP FIRE (T. Y. Crowell & Co., \$1.50) is the inviting title of a volume of stirring stories by C. G. D. Roberts, which are supposed to be told by half a dozen sportsmen on a canoeing trip, and there is variety of adventures with wild beasts of every kind to please the greediest taste for this class of literature. Mr. W. O. Stoddard has attempted a daring thing and has succeeded in **THE SWORD-MAKER'S SON** (The Century Co., \$1.50), which is a wonderfully beautiful retelling of the story of the life of Christ. With rare literary skill and reverence he has interwoven the exact words of the sacred book into this tale of boy life in the Holy Land, and it should be one of the most popular gift-books of the season.

A RATTLING GOOD story of adventures, with the inviting title of **THE BOY TRAMPS**, by Mr. J. Macdonald Otleys, tells how two boys made their way across Canada. The author evidently knows every step of the way they took, and Mr. Sandham's illustrations are as truthful as the text. (New York: T. Y. Crowell & Co., \$1.50.)

THE MYSTERY OF THE ISLAND, by Henry Kingsley. The new edition of this popular book for boys, with illustrations by Warner Browne, is particularly welcome at this season. It is a tale of bush and pampas, wreck and treasure trove. (Philadelphia: J. B. Lippincott Co., \$1.25.)

THE ORACLE OF BAAL, by J. Provand Webster, is a Munchausen-like book. It is an account of some very mythical adventures in the interior of Africa, which will please lovers of the marvellous and improbable; the illustrations, by Warwick Goble, are as gruesome, unearthly, and exciting as is the text. (Philadelphia: J. B. Lippincott Co., \$1.50.)

THE WHITE SHIELD is a story of "A heathen horde, reddening the sun with smoke and the earth with blood." The hordes are those of the magnificent and indomitable Zulus, and this thrilling tale of their valor and their witchcraft is well told by Mr. Bertram Mitford, whose books, "The Gun Runner" and "The King's Assegai," have already placed him in the front rank of story-tellers. "The White Shield" will delight the boy reader, and will excite older and more jaded literary palates. The illustrations, by David B. Keeler, though few, are excellent, and help the story. (New York: Frederick A. Stokes Co., \$1.00.)

PHILIPPA, by Mrs. Molesworth, is a book for the older girls, with a pretty love interest in it, and is full of wise guidance and counsel, unobtrusively inculcated. It is just the gift for the "maiden of bashful fifteen" or thereabouts. (Philadelphia: J. B. Lippincott Co., \$1.25.)

BETTY OF WYE.—In Philippa, Mrs. Molesworth gives us pictures from the lives of young men and maidens in old England, and here Miss Blanchard gives us equally charming pictures of young folk in America. Both books are written for the same public. The collaboration, which began many years ago with "Holly Berries," is kept up to-day, and we note that Ida Waugh illustrates Miss Blanchard's books as effectively and as sympathetically as ever. (Philadelphia: J. B. Lippincott Co., \$1.25.)

GIFT BOOKS AND MISCELLANEOUS.

THE CENTURY BOOK OF FAMOUS AMERICANS, by Elbridge S. Brooks, is, like its admirable predecessor, The Century Book for Young Americans, published under the auspices of the National Society of the Daughters of the American Revolution. Mrs. Adlai E. Stevenson, President-General of the Society, writes the introduction. The same party of young folks whose acquaintance we made in the preceding volume reappear, and we read of their adventures on a trip to the historic homes of America—at Quincy, Marshfield, Monticello, Springfield, Ill., Boston, Philadelphia and New York. Washington, Lincoln, Grant, Jefferson, Webster, Clay and other famous Americans are so sympathetically noticed that it would be a poor sort of lad who could put down the book without feeling proud of his country. In these days of revolutionary and anarchical talk, such a patriotic volume as this should be in the library of every home and every school, as an antidote for the poison. The illustrations are numerous and very good, both artistically considered and in point of intrinsic interest, such indeed as could be put into a volume of this sort only by a publishing house with resources like those of The Century Co. (\$1.50.)

A SHADOW SHOW, by P. S. Newell, is something quite new in children's books, and very attractive. The idea is an improvement, we think, on the same author's Topsy Turvy books, the humor of which was rather forced. This is made up of funny pictures of men and beasts, printed in color. When the pages are held up to the light and looked at from the back they show most amusing silhouettes. (New York: The Century Company, \$1.00.)

THE STORY OF AARON, the son of Ben Ali, by Joel Chandler Harris, by its title hardly conveys the idea that it is another of that popular writer's inimitable books of darky life on a Southern plantation before the war. But such is the fact, and what better recommendation can it have to such as have passed "Nights with Uncle Remus" and have travelled with "Little Mr. Thimblefinger" into "his queer country"? How Aaron is head man of the field hands in a plantation of Middle Georgia. He has more Arabian than negro blood. He is something of a magician and "knows the language of animals." How he imparts this knowledge to our old-time acquaintances, Rusty John, Sweet Susan, and Drusilla, the reader must find out for himself. The clever illustrations are by Oliver Hertford, and with the good paper, clear printing, and tasteful binding combine to make the book a very suitable holiday present for boy or girl. (Boston: Houghton, Mifflin & Co., \$2.00.)

THERE ARE HUNDREDS OF DIFFERENT MAKES OF BICYCLES, but we warrant that none of our readers ever saw the "N. S." brand. It is not made now, and perhaps never was; but if you get **SHORT STORIES FOR SHORT PEOPLE**, you will see that in one respect at least the "N. S." must have been a very remarkable machine indeed. "The Bold Bad Bicycle" is another story of the wheel in this charming collection of yarns by Alicia Aspinwall. The illustrations are clever pen drawings by Marie L. Danforth. (New York: E. P. Dutton & Co., \$1.50.)

CHILDREN'S SINGING GAMES, illustrated and arranged by Eleanor Withey Willard, will, from the very nature of its contents, delight the little ones. Artistically speaking, however, it reminds us painfully how far behind the French we are in books of this sort. As amateur efforts, the pen drawings might pass muster, and occasionally, as on page twenty-three, we find a good attempt at action; but it is all weakly reminiscent of Boutet de Monvel and his "Chansons de France," and sometimes boldly plagiarizes them. What marvels that admirable artist would accomplish in illustrating such nursery classics as "Oats, Pease, Beans," "London Bridge," and "Jenny Jones." Some enterprising publisher should try to engage his services for the next holiday season. (New York: F. A. Stokes Co.)

MOTHER GOOSE NURSERY RHYMES have probably never before been presented in such attractive form as in the charming quarto issued by E. P. Dutton & Co. this season. Not only are there color pictures in abundance, both full page and with the text, but scores of excellent pen-drawings besides. The cover is most attractive, and paper and printing are all that could be desired. (Price, \$2.50.)

CHILDREN OF TO-DAY is a book of large, brightly colored pictures of pretty boys and girls, very well reproduced from clever original water-colors by Frances Brundage. These are the chief attraction; but there is merit, too, in the decorative borders and other designs drawn in pen-and-ink by Elizabeth S. Tucker, and in the stories and verses, which all fit in very well. (New York: F. A. Stokes Co., \$2.00.)

PEEPS INTO FAIRY LAND, by F. E. Weatherley, is called "A Picture Book of Fairy Stories," but it is no ordinary picture book. Besides its excellent illustrations, many of them sumptuously printed in colors, there is a series of extensive views, reminding us of the old-fashioned lace valentine of many frills, which, being lifted, revealed the altar of Cupid in the distance. These, however, are much more artistic and on a grander scale. The first gives a glimpse of Puss in Boots, Little Boy Blue, and Red Riding Hood, but it is only an earnest of the rich treat to follow. Especially dainty is "The Fairy's Lake," as good in its way as a transformation scene in a pantomime. Happy will be the child who gets this book for Christmas! (New York: E. P. Dutton & Co., \$2.50.)

VIOLETS, FACSIMILES OF WATER-COLORS, by Henrietta D. La Praik, has no text, but a very pretty variety. Its companion, **CHRYSANTHEMUMS**, shows half a dozen varieties of the national flower of Japan, from water-colors by Paul de Longpre, which, we are afraid, will not add to his reputation. (F. A. Stokes Co., \$2.00 each.)

THE WORLD AWHEEL is made up of selections from the writings of such a mixed galaxy of notables as Burns, Goldsmith, Heine, Lord Houghton, Polly King, and Harriet Monroe, which serve to show off a number of page facsimile reproductions of water-color essays by Eugene Grivaz, each of which portrays a pretty cyclist in some fetching costume, more or less unconventional, each of which is worn, or is supposed to be worn, in some foreign land. The color printing is very effective, and the whole book is distinctly of the popular kind for the holiday season. (New York: F. A. Stokes Co.)

SWEETHEART TRAVELLERS is the most exasperating book that ever a puzzled reviewer had to classify. Its author, Mr. Crockett, calls it a child's book for children, for women and for men, and it is a book that the child will read with appreciation, fathers and mothers with the keenest delight or the most poignant grief, according to their individual experience, and the young man and maiden with anticipations of joys that may be

theirs. We commend it to them all, assuring them that the sweethearts are delightful companions, and their journeys on the bicycle full of interest. (New York: F. A. Stokes Co., \$1.50.)

FAVORITE HYMNS are interspersed with pretty color pictures, not, however, with any special reference or appropriateness to the text. As mere decorations, most of them would be a positive treasure to the average china painter. (New York: E. P. Dutton & Co., \$1.00.)

AN "illustrated" cheap pocket edition of **THE NEW TESTAMENT** is attempted by Thomas Nelson & Sons. It is not a bad idea; but we think that something better than poor "process" reproductions of photographic views of modern Rome and Palestine could be found for such a purpose.

THREE LITTLE DAUGHTERS OF THE REVOLUTION is a trio of stories, two of Revolutionary times and one of to-day. The first two show how even the little folk helped in the work of shaking off the British yoke unconsciously by their strict truthfulness and honorable obedience; and the third, the scene of which is laid in England, shows how the two nations "shall brithers be for a' that." Miss Nora Perry's prettily told stories are sympathetically illustrated by F. T. Merrill. (Boston: Houghton, Mifflin & Co., 75 cents.)

THE X RAY, or photography of the invisible, is an excellent example of accurate and popular scientific exposition. The illustrations which are numerous are purely mechanical halftone reproductions; that is, they have in no instance been retouched. (New York: American Technical Book Co., 50 cents.)

CORRESPONDENCE.

CHINA PAINTING QUERIES.

"AN OLD SUBSCRIBER" asks: "(1) How should I prepare the paste for raised gold? What kind should I use? (2) How should I prepare the gold? (3) What sort of brushes should I use for both? For some reason my paste burns off, or grows flat, or else my gold will sink in, leaving only the yellow paste. (4) What sort of brushes and oils should I use with an ordinary palette? (5) What will make a good soft neutral gray, and what will make a good color for laying in leaves and flowers in the background? (6) Do I get too much oil in my paint, which causes it to lift, after I go back to work on it, after having left it to dry for a few minutes? (7) In which class do you think one would get on best, one where all study the same flower, or where each pupil takes a different one?"

(1) Moisten the powder with oil of tar; then add a drop or two of turpentine—just to make it wet enough to grind, and rub down thoroughly. It should be used as thick as can be managed with the brush. Always temper the raising with the knife. If it refuses to stay in place when applied to the china, and flattens out or runs, spread it on the glass and breathe or blow into it hard, rubbing briskly with the knife at the same time, the object being to force the moisture from the breath into it. After working for a time, use alcohol instead of turpentine to thin the raising as it dries out. Probably all raised paste sold is good; the trouble is in the preparation. Use a red sable brush with a good point, one that is called a "long rigger." Keep the brush clean, and lift the raising on the point only.

(2) You can buy your gold already prepared, either to be used with turpentine or water. The latter preparation is very convenient, requiring pure water only to moisten it, and there is no danger of it becoming too fat and blistering. If you wish to grind it, use just fat oil enough to bind the powder, but not to moisten it; then thin with turpentine and grind. The brushes, knife and glass must be kept for this purpose alone. A good camel's-hair brush, such as is used for painting, is wanted for rims and handles. But for gilding raised paste, a fine pointed red sable is best.

(3) The very best grade of camel's-hair brushes, made for the purpose, and choose large rather than small sizes; but they must have exquisite points.

(4) Use fat oil and turpentine for grinding powder colors, Oil of Lavender and Turpentine for painting, Balsam of Copaiba and oil of lavender for tinting. Alcohol for cleaning brushes and china, and also for painting when colors become too oily.

(5) Carmine and Apple Green, with a touch of Yellow Brown, make a good gray for flower painting. Copenhagen Gray is a good soft neutral color. Pearl Gray and Warm Gray work well in backgrounds, and can be variously tinted. Black and Ivory Yellow also make a good warm gray.

(6) Probably your touch is too heavy, or perhaps your brushes not good.

(7) One might profit by the success or failure of others doing the same kind of work. But in any case, results will depend entirely upon the efforts and ability of the individual.

M. M. J. asks: "(1) Can you tell me what is my trouble in mixing enamel for jewellery? I cannot get it to glaze. I used Sartorius Hard White Enamel. The first trial I mixed it quite dry with fat oil, and then turpentine enough to make it of the right consistency: the second time I mixed it more moist with the oil, but neither glazed in the least. Can the trouble be with the oil or with the powder? (2) Is there anything better than the Hard White Enamel? (3) Can the Hard White Enamel be colored by mixing Lacroix colors with it?"

(1) Your "Hard White Enamel" is the German "Aufsetzweisse," and requires a very hard firing. Mix with it one fourth of English enamel, which is soft, and will glaze it at ordinary heat. Mix the enamel as you say, "quite dry," with oil; too much will cause it to blister. (2) There is nothing better than the mixture we have named—it will stand repeated firings. (3) You can color white enamel—use the Aufsetzweisse only—with the tube colors; but the result will not be as satisfactory as with the colored enamels. Light Yellow, Rouge 2, and Turquoise Opaque with white will give a great variety of tints.

F. G. L. asks: "Does it require a special kiln to fire underglaze? What are the difficulties connected with the painting?" With such a selection of colors as is made by Mr. Volkmar for a variety of shapes made out of clay especially suitable for these colors, firing can be done in any of the china kilns described in our advertising columns. His address is Corona, N. Y. The difficulties are simply of a technical nature. It is very important that clay, colors, and glaze should harmonize.

"A." asks: "Where can one buy the pennyweight of pure gold" spoken of in The Art Amateur of September by the writer of the article on 'The Preparation of Gold Paint?' You may buy it of A. Sartorius & Co., 46 West Broadway. The expression "pure gold" is somewhat misleading. What is known as "chemically pure gold" requires fluxing with a special gold flux, unless it is to be used over color, and calls for some experience. That referred to in the article named is "burnish gold, prepared and fluxed," ready for grinding.

FOUR YEARS' SUBSCRIBER asks: "(1) How many parts of English Enamel should be used with one part of flux? (2) What proportion of flux is used with German Relief White? (3) When two parts of German Relief White and one part of English Enamel is used, how much flux is required? (1) English

Enamel (Hancock's) already contains sufficient flux. To meet the requirements of hard and soft porcelains, as well as strong and light fires, this enamel is sent in three grades—soft, medium, and hard. Medium, or No. 2, is generally used as suited to ordinary French china and the average temperature used by amateur firers. Fired at carmine heat it should be perfectly glazed. (2) From one sixth to one fourth. The former for hard fire, the latter for medium fire. (3) For a hard fire no extra flux is needed; for a medium fire one sixth flux is desirable.

M. asks: "(1) How can I obtain the hard, smooth, transparent effect with enamel? What particular make is best? (2) Is raised paste more liable to chip from standing too long before firing? (3) What is the most reliable color to strengthen English Pink? (4) Will the Dresden colors mix with others? (1) We believe that the transparent enamels are not to be had here; they are probably specialties of certain factories. (2) It may be so. It is better to fire all work at once. (3) Carmine No. 3 is the strongest of the gold pinks. (4) Yes.

MRS. A. E. writes: "I have a gasoline Wilke kiln and a charcoal Sterns-Fitch kiln. Can I fire the Osgood Delft Blue in either of them?" Is not our correspondent "a little mixed" on the subject of Delft Blue, confounding Mr. Volkmar's underglaze with the overglaze colors? The Osgood Delft Blue, nor any other overglaze Blue, needs special treatment, but can be fired in any ordinary kiln. Volkmar's Delft Blue, being an underglaze color, requires a stronger fire than can be had in an ordinary studio kiln. As we have told another correspondent, however, with specially prepared colors of his own make some kinds of underglaze painting can be fired in a Wilke kiln.

SUNDRY QUERIES ANSWERED.

L. C.—The chalk-plate covering is patented by The Hoke Engraving Plate Company, 304 North Third Street, St. Louis. They re-cover plates at small cost. No one else has a right to do so.

"ALGY."—(1) All the handbooks on Pastel Painting of which we know are "elementary." (2) We know of no way for you to get copies of "Walter Crane's panels," "The Skeleton in Armor;" our reproductions were made from the artist's own drawings. The original paintings were not "panels," but a frieze decoration on canvas specially designed for the Newport (R. I.) house, owned at the time by the late Catharine Wolfe, of New York. (3) After you have made your clay or wax model, the panel should be sent to some bronze founder, like Henry Bonnard, of New York, who makes a specialty of casting sculpture.

J. W. MAHER.—In addition to our "Hints for Beginners in Oil Painting," you will find D. B. Parkhurst's "Sketching from Nature" (price, 50 cents) very helpful in connection with your landscape studies.

W. ARENS.—"L'Art Japonais," by Louis Gonse, and "L'Art Chinois," of the Bibliothèque de l'Enseignement des Beaux Arts series, published by Quantin, Paris, are admirable handbooks for the study of Japanese and Chinese ceramic art. The price of each in this country is not more than \$2. Part of the series has been translated into English, but not these two volumes, we think. You might write to J. W. Bouton, to West 28th Street, for further particulars.

M. E. M. asks if we "think that a bevelled mirror would be out of place or inartistic in a hand-carved cherry-wood frame?" Certainly not. The only time we ever thought that a bevelled looking-glass looked particularly out of place was in what a shopkeeper told us was an "old Colonial" mirror; for, of course, bevelled glass is a modern invention.

A. McG. asks: "(1) Can you give me the Ashman coat-of-arms complete? (2) Can you give me the Ashman and Cromwell coats-of-arms in one, or joined? (3) What are the colors? (1) The arms of Ashman and of Lymington Wiltshire are: or (yellow) on a bend gules (red) between two talbots' heads erased sable (black), three fleurs-de-lis argent (silver). Crest: A hautboy in pale proper. (2) There are about a score of Cromwell coat-arms; which is the one desired? (3) The colors needed for the Ashman arms are Yellow, Vermilion, Black, and Silver.

CHINA PAINTING NOTES.

THE New York Society of Ceramic Arts will hold its annual exhibition of the work of its members, in the State Apartments of the Waldorf, on November 19th, 20th, and 21st. There will be no charge for admission, but tea will be served in cups and saucers, specially decorated for the occasion by the members; the tea will cost \$1, but the cups and saucers will be given away to those who are fortunate enough to secure a cup of tea. Tea will be served by the members dressed in costumes to correspond with the various styles of china decoration; for example, there will be Dutch maidens in blue and white, Dresden shepherdesses and others dressed in all the colors of the china painter's palette.

THERE is a very interesting exhibition of Mr. Franz Bischoff's decorated china at Miss M. T. Wynne's, 65 East Thirtieth Street, New York. The pieces number about forty, each one being a masterpiece in its way. With the exception of about five, all are decorated with Mr. Bischoff's favorite motives—grapes and roses. Especially notable are a punch-bowl, tray, and cups. The design of grapes is carried out in the inside as well as the outside of the bowl and cups. On the outside the fruit is shown in its natural colors and in the inside in a deep rose pink. A large jar with storks and a sort of Copenhagen Gray Blue background is a remarkably fine piece of work, and a large plate with wild roses is extremely dainty.

MRS. E. P. PALMER, a successful teacher in Albany, has just established herself at 30 East Twenty-third Street, New York, where she makes a specialty of instruction in miniature painting and figure painting on china. A sample of her work, "Stella," after the painting by Toti Conté, which is on its way to the Cincinnati Exhibition, is a very harmonious, broadly executed piece of painting.

THE NATIONAL LEAGUE OF MINERAL PAINTERS will hold its annual exhibition from October 24th to November 1st at the Art Museum of Cincinnati, the trustees of which have stated their intention to buy some of the exhibits, for the Museum. The Rookwood Pottery and twenty other firms or individuals have offered prizes, and the affair, doubtless, will be a very notable one. A full report will appear in The Art Amateur next month.

IN looking over the new shapes in white china at Messrs. Bawo & Dotter's, it is pleasant to note greater simplicity, both in the forms and in the ornamentation of the wares. That china decorators will like this is assured, for the plain pieces allow them much more scope for individuality. Among the novelties this season is the violet basket, round in shape, with a handle reaching from side to side, and a perforated cover. Into the holes of this cover one puts tiny bunches of violets or other small flowers, and only their stems touch the water. This is a good

idea, for it is very difficult to arrange small flowers gracefully in a bowl. Napkin rings, cuff buttons, dress buttons, both round and square, knife trays (for carving knife and fork), and miniature sets are other novelties. In cups and saucers there are many charming new forms, the "Odette," "Bengaline," "Marian," and "Marie Antoinette" being among the best. There are orange and sherbet cups, collar and cuff boxes, handkerchief boxes, umbrella handles, and innumerable pin and pen trays. A smoker's set of five pieces, called the "Havane," is very graceful in form and perfectly plain.

THE decoration of lamp-stands, globes, and shades is a field which is not as much exploited by the china painter as it might be. The Phoenix Glass Company's catalogue gives pictures of a number of forms, with decorations, which should prove extremely valuable and suggestive.

NEW THINGS IN CHINA AND GLASS.

IN spite of "hard times," the china stores are filled with beautiful things at high prices, and there seems to be no lack of customers. There is a notable display at Higgins & Sene's. Most of the expensive objects are of English make, those of the Doulton and Coalport factories especially keeping to the best. These high-priced wares are sold usually with only twelve plates in a set, but with different sets for the separate courses—game, fish, roasts, and so forth. White and gold is still a favorite, but the effect is not as simple as it would seem; for the gold is put on as a heavy enamel and in rich and elaborate designs. (1) Every side one is dazzled by the cut-glass displays. Cut-glass is in more general use than ever. An especially beautiful set shows gilding in the cut design. All such glass is American, but there are a few specimens of English work in what is known as Webb's rock crystal. In this the edges are cut sharp; the effect is that of modelling, or rather, one might say, of intaglio work. The designs are of plant and flower forms, treated naturally. The Bohemian glass is as rich in color and design as ever, and includes many varieties of that convivial and peculiarly English drinking vessel, the loving cup. It is a favorite selection now as a present, especially for a wedding, and appears in various sizes. There are many new ideas in the way of vases, a pretty one showing a standard and stem in green glass bearing a lily-shaped flower in opalescent white. Little vases are sold for the dinner table to be placed by each plate, and intended to hold the flower that otherwise fades so quickly when laid on the cloth. They are in the same style as the larger ones. Pretty vases are in the form of a single flower, with leaf and stem, in colored glass; they cost \$1, or less. Instead of a high vase for the centre of the table there are now made rows, either single or more, of low, small vases, with a larger one at each end. There is an ingenious English device of a very broad and shallow glass, designed for the post-prandial brandy, which is intended to allow the aroma to please the sense of smell while the lips enjoy the liquid.

In the manufacture of "steins," the Germans have outdone themselves in some of the beer-mugs imported by Higgins & Sene, where they are shown in every variety of shape, size, and color; some enframe pretty pictures of German life, set with jovial verses. All, except the blue and gray—most loved by artists—are rich and warm in color. Beside the traditional arabesques and flower designs, animals and even vegetables are now made to assume the shapes of tankards, and Lismark and Von Moltke have lent their heads for the same purpose. Jolly "Toby" jugs add to the gaiety of the collection; our own Washington has been pressed into service, but rather to the loss of his dignity, and there are some provokingly life-like, grinning negro boys, which will delight persons who like that sort of thing.

FURNITURE COVERINGS, HANGINGS, AND DRAPERIES.

VISITORS to Altman's beautifully remodelled store will find much to admire in the stock as well as in the light and spacious building. Whatever is new has been procured for every department, and in the upholstery goods, which interest us most, are many things not to be seen elsewhere. For instance, among the furniture coverings is a new material called Wilton velvet, which looks like a velvet, yet is as heavy as any tapestry, which is most beautiful, and, while not expensive (\$2.50 a yard), would apparently last a lifetime. Its designs are Persian, in many tones, with small figures. Eastern patterns are still popular, and they need not be original to be successful; the French reproduce the character in charming materials. Some are of geometrical design in silk and cotton, which show the same pattern in several colors, among them the brilliant green now so popular; these cost \$3.00 a yard. Others are of lighter weight and all of silk, designed for draperies, small in figure and dainty in color, while cheaper ones are in cotton, with a good deal of tinsel in them. Yet pretty and effective as they are, they cannot rival an exquisite old English design in silk and gold, where quaint ribbons and flowers in low tones of pink and green are thrown on a rich, creamy background. The English designs still hold their own, and are to be found on the printed velvets now so popular, as well as in more expensive materials. As these velvets wash, they make excellent cushion covers. For this purpose, and as seats for ottomans, they are printed with Watteau scenes and people, which take a very soft and dainty appearance from the material. Velours, that most invaluable of stuffs, is printed in many colors and designs. It is heavy enough for furniture covering, yet soft enough for drapery. At first sight it is hardly to be distinguished from the velvets with a corduroy effect, but they are narrower. Very handsome drapery for a couch is made from such velours, with a border of the same. Of course Bagdad rugs are still much used for couch coverings, but those who wish for such an effect at a lower cost will obtain it by using the jute materials made for the purpose; they are very inexpensive, ranging from 55 cents a yard up. There are some beautiful designs in jutes, especially in stripes, and hanging near them is seen a tapestry in light colors, silk and cotton, with the stripes running horizontally, which produces a good effect, especially in portières.

Lovers of blue and white china will find it at Altman's in all styles, and those who prefer the most delicate Bohemian glass will be dazzled by the display there. There are reproductions of armor of the most fierce and picturesque kinds, and the last sight which took away the writer's breath was a silk rug valued at \$3800!

AT the Brooklyn Art School, it has been decided to admit men to Mr. Shirlaw's admirably conducted Composition classes; henceforth, pupils of both sexes will be allowed to work from the draped model.

JAMES GRIFFITH, of London, Canada, one of the most able water-color painters of that country, died on August 11th, in the eighty-third year of his age. His first art work was done in his youth at the famous Minton porcelain factory, where his specialty was flowers, and it always remained so. At The World's Fair he made an admirable exhibit. He was a brother of Mr. John H. Griffith, of Applehill, Westminster, principal of the Western School of Art, one of the best art schools in Canada.

CATALOGUE OF THE ART AMATEUR COLOR STUDIES AND PICTURES FOR COPYING OR FOR FRAMING,

any twelve of which may be selected as a Premium with one year's Subscription to The Art Amateur, beginning with any month. Annual Subscription, \$4.00.



254. Lilacs. By Paul De Longpré. (11 x 16). 30 cents.



251. Sprays of Pansies (11 x 16). By Patty Thum. 30 cents.



260. A Bunch of Roses (16 x 11). By Paul De Longpré. 30 cents.



220. Still Life—Jacqueminot Roses (16 x 11). By Victor Dagon. 30 cents.



257. Peonies (11x16). By Paul De Longpré. 30 cents.



219. A Fragrant Decoration (16 x 24). By Paul De Longpré. 50 cents.



204. Waiting for the Tide. By G. Bogert. 30 cents.



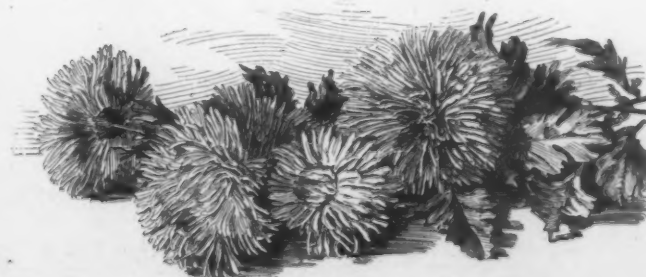
205. A Canal View in Holland. By J. J. Redmond. 30 cents.



134. Pansies (6 x 11). Watercolor. By Maud Stumm. 30 cents.



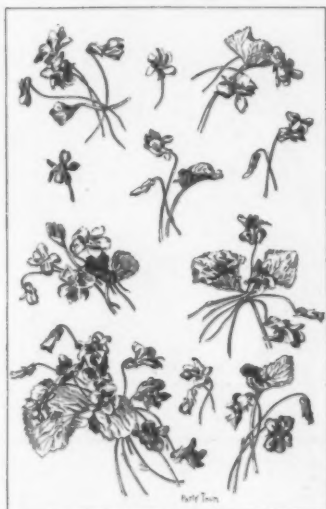
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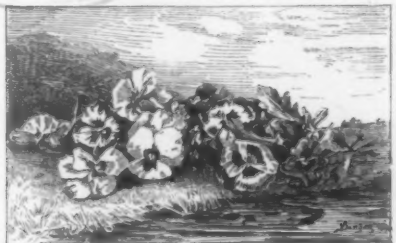
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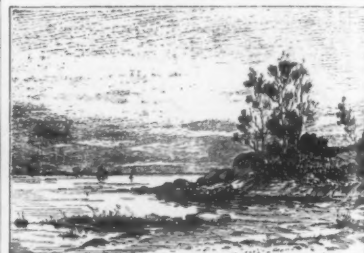
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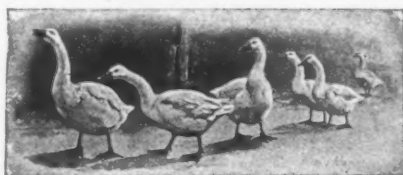
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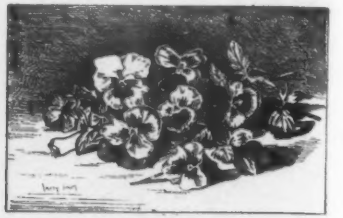
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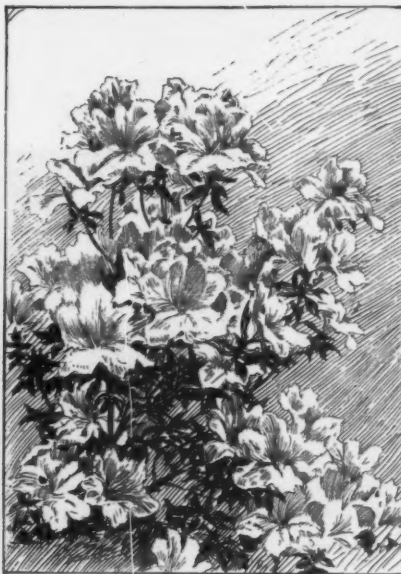
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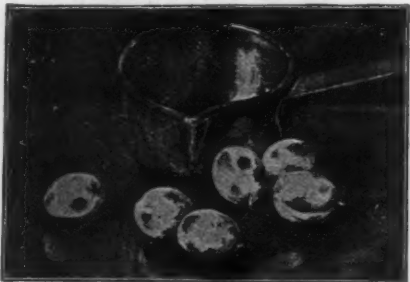
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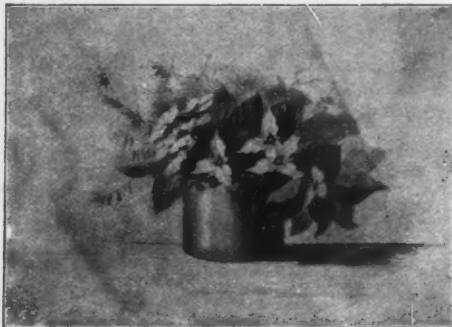
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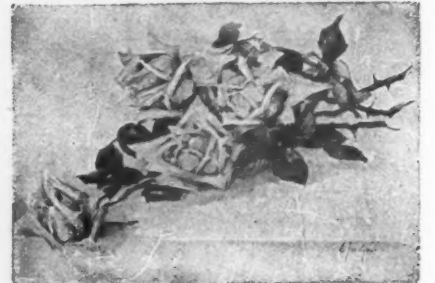
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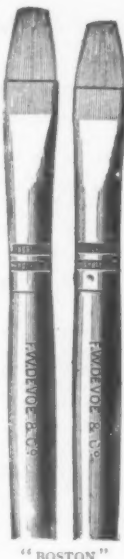
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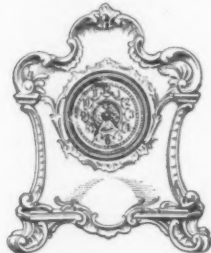
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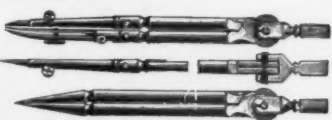
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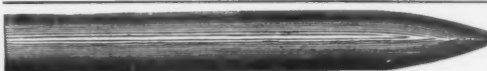
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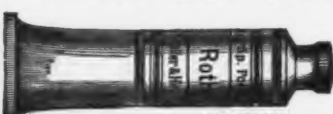
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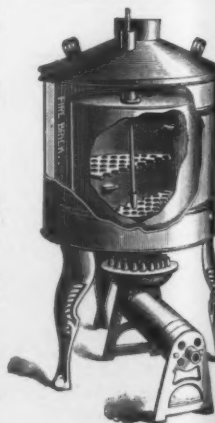
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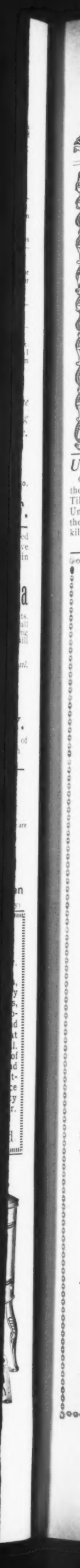
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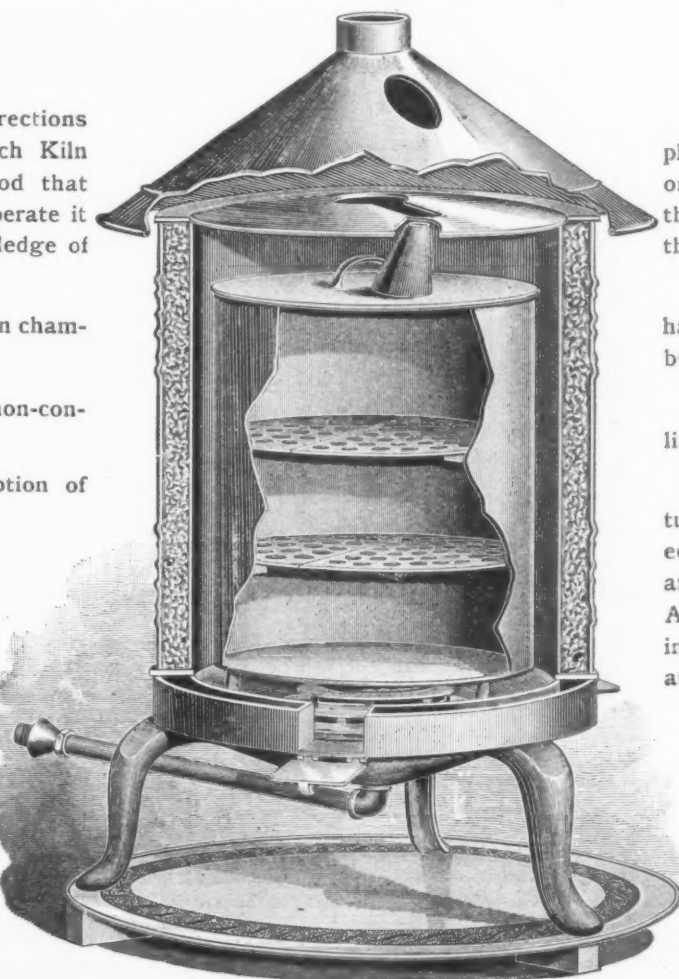
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